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Metropolitan Opera

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MUSICAL AMERICA



PLANNING TO HONOR METROPOLITAN OPERA SOPRANO

The Committee for a Tribute to Marjorie Lawrence with a Display Poster: Lauritz Melchior and Lily Pons at Left; Lawrence Tibbett, Grace Moore and John Brownlee, Who Is Chairman, at Right

Marjorie Lawrence, Australian soprano of the Metropolitan Opera, will sing for the first time on the stage of the Opera House since she was stricken with paralysis in 1941, at a concert in tribute to her courage and spirit on the evening of Dec. 27. The event, planned by her colleagues, is being arranged by an artists' committee headed by John Brownlee, Australian baritone; other members of which are Lily Pons, Grace Moore, Lawrence Tibbett and Lauritz Melchior. The proceeds of the concert will be given to Miss Lawrence.

At the concert, Miss Lawrence will sing the role of Venus, in costume, in the Venusberg scene from 'Tannhäuser' with Mr. Melchior, while other artists will appear in excerpts from

other operas, some in costume. The Metropolitan Opera Ballet and chorus will participate as will the following conductors: Bruno Walter, Sir Thomas Beecham, George Szell, Erich Leinsdorf, Cesare Sodero, Paul Breisach, Frank St. Leger. A partial list of artists who will sing includes, in addition to those mentioned, Miss Pons, Miss Moore, Jarmila Novotna, Bidu Sayao, Licia Albanese, Mr. Tibbett, Charles Kullman, Norman Cordon, Ezio Pinza and Mr. Brownlee.

Patrons of the testimonial concert include Sir Owen Dixon, Australian minister to the United States; Sir Godfrey Haggard, British Consul General in New York; the Metropolitan Opera Club, and the American Guild of Musical Artists.

STRAUSS'S 'SALOME' WITH LILY DJANEL RETURNS TO OPERA

Linked with 'Serva Padrona' in Double Revival at Metropolitan — 'Manon', with Bidu Sayao in Lead, Resumed After Lapse of One Season

Traubel Heard as Isolde

Licia Albanese Sings First Violetta—James Melton and Walter Cassel Have Debuts—George Szell Makes Bow — Beecham Leads Massenet Score, Breisach That by Pergolesi

SALOME' and 'Manon', the former conducted by George Szell, the latter by Sir Thomas Beecham, have been brought back to currency at the Metropolitan. Mr. Szell's debut was made at the performance of 'Salome'. Pergolesi's 'La Serva Padrona' also returned as a curtain raiser for the Strauss music drama. Paul Breisach conducted. Heading the 'Salome' cast was Lily Djanel, who bodied forth the name part for the first time in New York. Bidu Sayao was the Manon of the Massenet presentation, which included the Cours la Reine scene for the first time in many years.

Helen Traubel's first assumption of the role of Isolde was an event of interest to compare with the revivals. Another first-time characterization that attracted widespread attention was the Violetta of Licia Albanese. An outstanding debut was that of James Melton as Tamino in the season's second performance of 'The Magic Flute'. Another of the company's newly engaged young Americans, Walter Cassel, came before the footlights for his introductory bow as de Bretigny in 'Manon'.

'Serva' and 'Salome'

Of the double revival that linked Pergolesi's 'La Serva Padrona' with Strauss's 'Salome' on the evening of Dec. 9, a first question is that of the necessity or even the expediency of such a combination. An hour and twenty-two minutes of 'Salome', which concentrates in a single act more of tension than some other operas attain in three or four acts, should be quite enough for one sitting. To precede it by forty-nine minutes of buffo comedy, and, as if that were not enough, by another ten minutes of a borrowed Overture—that to Cimarosa's 'Il Matrimonio Segreto'—is to ensure "good measure" with more of boxoffice generosity than of artistic consanguinity. But the like has been set before Metropolitan subscribers before. They seem never likely to have cause to complain of being sent away too early or having too short a performance for their money.

Though 'Salome' was, of course, the evening's chief business, let us begin at the beginning. Cimarosa's Overture is of a distinctly later period than Pergolesi's little intermezzo (1792 as compared to 1733) and its essential musical aura is that of Mozart as distinct from that of Scarlatti or—in their lightest moments—Bach and Handel. So different is the scoring that the instrumentation of Pergolesi

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New Works in Chicago Opera Last Week

'Pagliacci' and 'Cavalleria', 'Bohème', 'Tosca' and 'Tales of Hoffmann' Heard in Final Fortnight with Favorites Returning

By CHARLES QUINT

THE Chicago Opera Company closed its regular season of five weeks on Dec. 12, having given eleven Italian operas: 'Aida', 'Rigoletto', 'Traviata', 'Lucia', 'Pagliacci', 'Cavalleria Rusticana', 'La Bohème', 'Tosca', 'Otello', 'The Barber of Seville', and 'Trovatore'; five French: 'Carmen', 'Faust', 'Mignon', 'Manon', and 'The Tales of Hoffmann'; one Polish: Moniuszko's 'Halka', and one, 'Martha' by von Flotow, an opera by a German on an English subject, generally given in Italian, and sung by the Chicago company, in

English. 'Lakme', scheduled for the opening night, was dropped from the roster due to the illness of Lily Pons.

In the fourth and fifth weeks of the season five works were added to the repertoire: 'Pagliacci', 'Cavalleria', 'La Bohème', 'Tosca' and 'The Tales of Hoffmann' bringing many singers in important roles who had not appeared previously in the season.

The fifth and final week ended with 'Traviata' on the evening of Dec. 12 with Helen Jepson singing Violetta, Armand Tokatyan as the lover, and John Charles Thomas, Germont père.

The fourth week of the season began on Nov. 30, with a double bill, 'Pagliacci' and 'Cavalleria Rusticana'. A superb cast for the first named, including Giovanni Martinelli, as Canio; John Charles Thomas, as Tonio; Dorothy Kirsten, as Nedda; Edward Stack, as Silvio; and Giuseppe Cavadore, as Beppe, gave an out-

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Musical America's Best Wishes for Christmas and the New Year

BEGIN NEW YEAR IN SAN FRANCISCO

Monteux Conducts Symphony —Alters Seating Arrange- ment of Ensemble

SAN FRANCISCO, Dec. 14.—The thirty-first season of the San Francisco Symphony opened in magni-



Pierre Monteux

ficient fashion with the concerts of Dec. 4 and 5 in War Memorial Opera House. One never expects the first concerts of the season to find the orchestra playing so well as at the end of the previous year, but if an orchestra ever lived up to the advance promise of its conductor that it would sound better than ever, the Monteux orchestra certainly did on this occasion.

Mr. Monteux had reseated the orchestra, moving the violas next to the second violins and the cellos next to the first, with a corresponding switch between the double basses and the percussionists. Although the change was made to afford more favorable acoustical conditions for the horns, it had the additional effect of unifying and solidifying the tone of the string sections. Consequently the first measures of the opening 'Benvenuto Cellini' Overture by Berlioz sounded forth with an uncommonly live, brilliant and colorful tone, and throughout the concert the tone quality and ensemble work were fully on a par with the best ever heard from the orchestra.

The program also brought the Franck 'Psyche' Suit, exquisitely played; Aaron Copland's 'Billy the Kid' score and Brahms's Symphony No. 2, all beautifully projected under the Monteux baton.

The second pair of concerts, one week later, was devoted to Russian works, Glazunoff's 'Stenka Razin', Balakireff's 'Tamar', Prokofieff's 'Russian' Overture and Tchaikovsky's Fourth Symphony; a brilliant program brilliantly played.

Although there were no changes of personnel among the first chairmen, the string sections had been considerably strengthened through the necessary replacements and the shifting of players from the first violin ranks into the viola section and into the second violins. Of the seven new players, three are women—the increase in the feminine ranks being the only visible concession to a war time trend. Two of the men are of national renown: Felix Khuner, former second violinist with the Kolisch Quartet, and Sydney Mann, violinist, the son of Thomas Mann.

MARJORY M. FISHER

Ask Hull to Aid Casals

Artur Rodzinski and the men of the New York Philharmonic-Symphony have followed the example of Arturo Toscanini, Eugene Ormandy and the Philadelphia Orchestra in asking Cordell Hull to intervene with Spanish

authorities for the safety of Pablo Casals, Spanish cellist. The report was that Mr. Casals was returned by the Vichy Government to his native Spain where he was interned because of Loyalist sympathies.

WICHITA PLAYERS LAUNCH SEASON

Krueger Conducts Orchestra in First Concert in Regional Plan in Kansas

WICHITA, KAN., Dec. 20.—The audience that greeted the Wichita Symphony and its conductor, Karl Krueger, on Nov. 5 at the Forum, left no doubt of their just pride in this major musical organization. By virtue of the orchestra regional plan, the Kansas City Philharmonic becomes the Wichita Symphony through the season. Mr. Krueger, founder and conductor of the organization stated in a speech demanded by the audience "that symphonic ventures must be carried on by the minority." The audience of 1,500 would unquestionably have been double in size had there been more time for organization.

Two works of Tchaikowsky, his fifth symphony and the 1812 Overture, Thomas's Overture to 'Mignon', Smetana's "The Moldau" and Carl Busch's, "Old Folks at Home" made up the program. Encores rewarded insistent applause: Strauss's 'Emperor Waltz' and a rousing performance of Sousa's 'Stars and Stripes Forever.'

Dr. Earle Davis, secretary-manager of the Wichita Symphony, commented on "the difficulties under which the symphony got under way in Wichita," and urged all present to provide utmost support. Henry J. Allen is president of the Wichita Symphony Association; Grace V. Wilson, vice-president; Dr. Earle Davis, secretary-manager and D. S. Jackman, treasurer.

BLANCHE LEDERMAN

TRENTON SYMPHONY INAUGURATES YEAR

Sabatini Enters Sixth Year as Con- ductor—Wiggins Appears As Soloist

TRENTON, Dec. 18.—Inaugurating its 1942-43 season, the Trenton



Guglielmo Sabatini

Symphony played before a responsive audience in Stacey Park Memorial Auditorium on Nov. 10.

Guglielmo Sabatini, conductor, began his sixth year as conductor at this concert.

The main contribution was Beethoven's Seventh Symphony, and other fare provided shorter works by Rimsky-Korsakoff, Goldmark, Cimarosa, and Burgmeier's 'Rosaura', with Arthur Wiggins as solo flutist. The program was received with enthusiasm and the large audience was responsive to the notable performances by conductor and orchestra. W. E. S.

ITURBI RETURNS TO ROCHESTER

Leads Philharmonic with Maynor as Soloist—Har- rison Shares Baton

ROCHESTER, Dec. 18.—The Rochester Philharmonic concert on Dec. 3, brought the return of José Iturbi to the podium, warmly wel-



José Iturbi

comed back by the audience after his recent illness, and also a second Rochester appearance of Dorothy Maynor, soprano. Miss Maynor's magnificent singing took the audience by storm, and she was induced to give several encores. The program included Beethoven's Symphony No. 7.

On Nov. 29, the Rochester Civic Orchestra, Guy Fraser Harrison conductor, presented the First Piano Quartet, in the regular Sunday evening 'Pop' concerts at the Eastman Theater. The large audience enjoyed the program.

Nov. 25 saw the Philharmonic in concert, Guy Fraser Harrison conducting, under the auspices of the Music Association, presenting a program that included Brahms's Symphony No. 4, and Aaron Copland's Suite from 'Billy the Kid', which latter the audience heartily enjoyed. The Brahms was given a very beautiful performance, and Mr. Harrison and the players were cheered again and again.

Warfield Is Soloist

William Warfield, Negro baritone, was the soloist with the Civic Orchestra under Mr. Harrison at the 'Pop' concert at the Eastman on Nov. 22. It was Mr. Warfield's last concert appearance before entering service. His program included the new United Nations hymn written by Shostakovich, and a 'Plain Chant for Today', by William Grant Still. Both were new to Rochester. MARY ERTZ WILL

SAN FRANCISCO OPERA SEASON SHOWS PROFIT

Over 7,000 Service Men Attended Twenty Performances—Hope to Continue Next Year

SAN FRANCISCO, Dec. 20.—The San Francisco Opera Company ended its 1942 season with a cash balance of \$2,872, according to the official reports made by president Kenneth Monteagle and business manager Paul Posz.

This was the first time since the Opera Association moved its productions from the vast Civic Auditorium into the beautiful War Memorial Opera House that the season has ended without a deficit. The 1941 season went into the red to the extent of \$50,144.97, a sum that guarantors were called upon to supply. This year no guarantor paid more than the box-office price for the tickets purchased.

More than 7,000 service men attended the operas in San Francisco

at a cost of fifty-five cents or one dollar for the best seats in the house. Seventy-eight per cent of the chorus worked in defense plants by day. And it was also revealed that one-third of the season ticket subscribers for the San Francisco season came from out of the city.

Fourteen San Francisco performances, two in Sacramento and four in Los Angeles made up the San Francisco Opera Company's season for 1942. The results all indicate a 1943 season is both possible and probable. M. M. F.

TUTHILL LEADS MEMPHIS GROUP

Symphony Opens Its Fifth Season with Rudolph Ganz as Soloist

MEMPHIS, Dec. 20.—The Memphis Symphony opened its fifth season on Nov. 17 with Burnet Tuthill, its regular conductor, upon the podium as usual.



Burnet Tuthill

Paced by a brilliant performance of the Tchaikowsky Concerto in B Flat Minor by Rudolph Ganz, the orchestra offered the finest work of its career, and that in spite of many new members in its personnel to replace those who had entered the armed services of their country. The program opened with a Suite from the music of 'Carmen' by Bizet and continued with Handel's Concerto Grosso Op. 6, No. 9 with soloists Noel Gilbert and Edward Freudberg, violins; Alexander Goldfield, cello, and Virginia Lowery, piano, drawn from the ranks of the orchestra.

The American work of the evening was the Pavanne of Morton Gould. A stirring performance of the Overture to 'Der Freischütz' closed the program.

J. C.

BEECHAM CONDUCTS BROOKLYN SYMPHONY

Gives First of Four Concerts— Playing Beethoven, Mozart and Wetzler Works

BROOKLYN, N. Y., Dec. 15.—Sir Thomas Beecham brought pronounced distinction to the Brooklyn Symphony's first of four concerts on Dec. 8. Under his leadership the orchestra's young players responded with professional quality in the Mozart 'Haffner' and Beethoven Second symphonies. American music found eloquent voice in H. H. Wetzler's 'Assisi' tone poem.

Alexandre Gretchaninoff, eminent Russian composer, was a prominent personality at the Brooklyn Chamber Music Society's concert on Dec. 6, upon which occasion the Tollefsen Trio played his Trio in C Minor, Op. 38. Grace Leslie sang a group of songs solo and later with string quartet.

F. D.

Revivals and Debuts Mark Opera's Progress



(Right) A Glimpse of the Metropolitan Opera's Revival of Richard Strauss's 'Salome'

(Left) Lily Djanel Who Assumed the Title Role in 'Salome' for the First Time at the Opera House

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sounded bare and inconsequential by contrast. Still, the musical aspects of this performance were praiseworthy. Mr. Breisach conducted with spirit and both Mr. Baccaloni as Uberto and Miss Sayao as Serpina sang their plentiful recitative and occasional melodies smoothly and in the vein. At their side, Mr. De Paolis cared neatly for the role of the silent Vesponi. The single setting by Richard Rychtarik was prettily effective, but the work belongs in a much smaller frame than that afforded by the Metropolitan's huge proscenium.

Success for Szell and Djanel

Thanks in about equal measure to Mr. Szell and Miss Djanel, but with other members of the cast making more than respectable contributions, the performance of 'Salome' was a superior one. The new conductor lifted the score out of routine and it glowed and pulsed in his hands. The orchestra shook off the lethargy that has beset much of its playing this season and met its opportunities for the achievement of stirring and sumptuous sonorities. With the stage principals it was fused into a compelling musical whole.

Miss Djanel's success was more that of an actress than a singer—no new story in 'Salome'—but it was as a dancer that she most surprised and gratified a fascinated



audience at this performance. Hers was probably the most effective encompassment of the 'Dance of the Seven Veils' any operatic artist has given us in the thirty-five years that have elapsed since the Metropolitan first introduced 'Salome' to America and Olive Fremstad sang, but did not dance, the part of the erotic princess. Since then we have had the Salomes of Göta Ljungberg and Marjorie Lawrence at the Metropolitan, and the surpassing characterization of Mary Garden at the Manhattan and with the visiting Chicagoans. All found the role a taxing one, whatever their varying vocal resources. Miss Djanel met every exaction, so far as the notes were concerned, though it was obvious that the long apostrophe to the head of Jokanaan took all the voice she could muster for it and the results were scarcely beautiful as sound.

Other Parts Well Sung

So far as Metropolitan audiences were concerned, there was a new Jokanaan in the not very emaciated person of Mr. Janssen. His voice was rather bright for a part that profits from sepulchral tones, but it rang out convincingly and more musically than the voices of some prophets we have known. Mr. Jagel did a brave thing in stepping into the part of Herod at the eleventh hour, when word was received that René Maison was ill and could not appear. But no apologies were in order. He sang expressively and his impersonation of the half-crazed Tetrarch was successful throughout. Big-voiced and sinister, the Herodias of Mme. Branzell was another tower of strength to the macabre drama. Of the right sonority was the First Nazarene of Mr. Cordon. Mr. Garris and Miss Olheim sang well as Narraboth and the Page, though Mr. Garris attempted to make a small part stand

out too luridly by an excess of business. Little fault could be found with the quintet of Jews, the soldiers or the other lesser figures.

Herbert Graf's stage direction was pictorial, and so was Donald Oenslager's now familiar setting. Improvement is possible and desirable in the handling of Salome's disrobing and re-robing. The latter tended to dull the edge of her reiterated demands for the head of Jokanaan. The uncanny and reiterated double-bass "pinch" played its part as effectively as ever in promoting tension at the time of the descent of the headsman into the cistern. But the head that was handed up thereafter was hidden from sight for the remainder of the performance by a covering of gauze and no squeamish spirits were observed in flight. Needless to add, the moral convulsions of 1907 had no part in the proceedings.

Return of 'Manon'

Since 'Manon' had been out of the repertoire only one season, its re-entry presented another instance of what was more properly a resumption than a revival. The cast on the night of Dec. 12 was as follows:

Manon	Bidu Sayao
Pousette	Marita Farrell
Javotte	Maxine Stellmann
Rosette	Lucielle Browning
Des Grieux	Charles Kullman
Lescaut	John Brownlee
Comte Des Grieux	Norman Cordon
De Bretigny	Walter Cassel (debut)
Two Guards	
John Dudley, Wilfred Engelman	
A Servant	May Savage
Guillot	Alessio De Paolis
Conductor, Sir Thomas Beecham	
Stage Director, Désiré Defrère	
Chorus Master, Giacomo Spadoni	

The musical leadership was of first interest, along with the restoration of the Cours la Reine scene, which had figured in the Farrar revival of 1919-20, but which disappeared when the opera was brought back again in the middle thirties. Possibly as a partial compensation

for this lengthening of the performance, Sir Thomas or some one of higher authority decided to eliminate the charming breakfast scene at the opening of the opera, beginning instead (as in many Italian performances) with the chorus and the entrance of Lescaut. This was unfortunate, as the casual pace of the entire first act and much of the second is set by this scene. It is typically and essentially French in spirit, and 'Manon' requires above all else the careful tending of that characteristic quality. This performance stood in particular need of it. Beginning chorally, as it did, like any routine Italian work, it never really got as far as the Paris of which Manon and des Grieux sang so fervidly in their duet of elopement at the inn in Amiens. Sir Thomas got results from both orchestra and singers. But they were rather heavily underscored, so far as the pit was concerned, and the performance had more of animation than of atmosphere.

Miss Sayao and Mr. Kullman both gave us much of their best singing. In the difficult bravura air of the Cours la Reine episode ('La marche sur tous le chemins') the Brazilian soprano was enabled to demonstrate a neat control of vocal flourishes. She had her customary success with the 'Obeissons' gavotte (retained in the gambling scene, rather than shifted back to the Cours la Reine); and met with sufficient intensity, if a tone of limited size, the passionate plea to des Grieux in the Saint Sulpice encounter. Her first-act Manon was too much the ingenue and it was stagily coquettish rather than simple. The farewell to the little table, too, was over-stressed in the quest of the tragic, when the pathetic was all that was to be desired. But her characterization gained in

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'LA SERVA PADRONA', opera in one act, in Italian, music by Giovanni Battista Pergolesi, revived on the evening of Dec. 9 at the Metropolitan Opera House with the following cast:

Serpina	Bidu Sayao
Uberto	Salvatore Baccaloni
Vesponi	Alessio De Paolis

Conductor, Paul Breisach.
Stage Director, Lothar Wallerstein.
Scenic Designer, Richard Rychtarik.

Followed by

'SALOME', music drama in one act, in German, after Oscar Wilde's play. Music by Richard Strauss, with the following cast:
Herod Antipas.....Frederick Jagel
Herodias.....Karin Branzell
Salome.....Lily Djanel
Jokanaan.....Herbert Janssen
Narraboth.....John Garris
The Page of Herodias.....Helen Olheim
First Nazarene.....Norman Cordon
Second Nazarene.....Emery Darcy
First Jew.....Karl Laufkoetter
Second Jew.....Lodovico Oliviero
Third Jew.....Alessio De Paolis
Fourth Jew.....John Dudley
Fifth Jew.....Gerhard Pechner
First Soldier.....Mack Harrell
Second Soldier.....John Gurney
A Cappadocian.....Wilfred Engelman
A Slave.....Lillian Raymondi

Conductor, George Szell.
Stage Director, Herbert Graf.
Scenic Designer, Donald Oenslager.

STYLE—One Clue to OPERA That's GRAND

By OSCAR THOMPSON

HAPPILY, the three earlier discussions of operatic problems that have appeared in these columns, beginning with the article of Arthur Hammerstein in the issue of November 10, 'Why Can't Opera Be Grand?' have kept clear of the academic issue as to what constitutes 'Grand Opera,' as distinct from other types of opera. Nice distinctions between the French kind of classical and spectacular operas—those of Rameau for instance; or the later "grand manner" operas of Spontini, Meyerbeer, Halévy and their ilk—and the run of the Italian and German works to which the French designation is at best loosely applied, need not concern us in this symposium.

Strictly speaking, of course, an opera buffa like 'The Barber of Seville' is not grand opera; neither are such works as 'Manon', 'La Bohème', 'Mignon', 'The Bartered Bride' or a score of others that might be named. But the matter of classifications is of secondary importance, save as it may involve the question of style, and *musical style is important*. Herbert Peyser's observations on the place of the ensemble, as set forth in his article in the last issue of *MUSICAL AMERICA*, and his emphasis on the dominating position of the conductor as the master musician of this ensemble, strongly corroborate the contention that of the many considerations that enter into the continued success of an opera those of its musical performance are paramount. Whether we have to deal with the performance of individual singers, the playing of the orchestra, or the conductor's skill in fusing singers and orchestra into a satisfactorily unified ensemble, the detail of style is an essential part of the picture.

Frequent Lapses of Style

Indeed, in many performances of the day that leave the experienced and the knowing with a feeling of having been "let down", though there may have been boisterous applause for some of the airs, it is the violence done to an opera's style—or, in a more negative way, the failure of those participating to achieve any definite style—that supplies the explanation. Sometimes, of course, the rightful style of a work is deliberately tossed overboard, because some one in authority sets out to "improve" the original. The notion that a work is "too small for the house" may result in a puffing up of its relatively slight matter to make it fit a grandiose frame. Something of the kind is discoverable in the current revival of 'La Serva Padrona' at the Metropolitan, though it is very creditably sung. Intimate operas are always likely to suffer a loss of style when they are called upon to fill large spaces.

But the trend that is most dis-

utter ruin to a work of musical art. There was little critical enthusiasm for the representation of 'The Daughter of the Regiment', which opened the Metropolitan's season a few weeks ago. There were other reasons for its failure to win the approval of the gentlemen of the press, but in no detail was it more open to censure than in its violation of the essential style of Donizetti's score.

'La Fille du Regiment' never was, hence is not now, an example of Italian opera buffa. It was written for Paris and its models were found in a very different type of French light opera. Sergeant Sulpice is not a broad comedy part, as those who remember Antonio Scotti's adroit characterization of the genial soldier will scarcely need to be told. Mr. Baccaloni undoubtedly gets more laughs. But he gets them in the spirit and style of 'L'Elisir d'Amore', not of 'La Fille du Regiment'. However, the most flagrant of the violations of style in the Metropolitan's performance of this opera is a tripartite affair, hence something of the ensemble. This is the "music scene" of the third act, involving Marie, the Ser-



Cartoon by George Hager

Opera is "style all the while"—but what a mad medley of styles!

affecting and even dismaying to those who will always insist that the musical style of an opera is the fundamental clue to its proper performance is the prevailing addiction to parody. Opera simply cannot be treated other than as the composer intended it to be treated, so far as the spirit of the music is concerned, and retain its artistic integrity. This is quite as true of opera buffa and opera comique as it is of tragic or romantic opera. Travesty may be amusing as "a show", but it is

geant and the Marquise. Miss Petina's embodiment of the last-named is expert in its way, but is parody throughout. In the trio in question, Miss Pons goes almost as far as her contralto companion in getting out of character and substituting a cartoon. She is no longer Marie, she is a comedienne of the old time vaudeville persuasion and she does not hesitate to do anything to her voice and to Donizetti's music that can strike her listeners as funny. This is not

EDITOR'S NOTE: This is the fourth in a series of articles on opera and its problems today. Those previously published were:

'Why Can't Opera Be Grand?', by Arthur Hammerstein, in the issue of Nov. 10.

'Why Opera Is—or Isn't—Grand', by Oscar Thompson, Nov. 25.

'Improve the Ensemble—One Way to Make Opera Grand', by Herbert F. Peyser, Dec. 10.

opera. It is a parody of opera and it sacrifices without compunction the Donizetti style.

Most of the comedy portraits of recent Metropolitan revivals have been parodies: those of Miss Petina, expert though they must be considered, almost invariably so. Her Marcellina in 'Le Nozze di Figaro' is more conservatively drawn, of course, than the Marquise in 'La Fille'. But touches of the cartoon are there, too. So they were in at least the ridiculous make-up of Don Basilio. 'The Marriage of Figaro' is not a cartoon opera. Nor does the music separate Marcellina and Basilio in any degree from the other characters. They are intended to be people, not caricatures. They must sing with the same fundamental style as the Count and Countess, Figaro and Susanna. Opera, composed as Mozart composed his operas, must be of a piece. It's a question of style all the while.

Of course, there is a deal of finicky hairsplitting about "the Mozart style"—particularly as concerns the appoggiaturas—that concerns the specialists much more than it does the public. Much of this resolves itself into terms of preference, rather than taste. The writer happens to like the use of appoggiaturas in the Don's little Serenata, but not in Donna Anna's much more weighty 'Or sai chi l'onore'. A fellow reviewer prefers them in both places; a conductor acquaintance, in neither. Tradition is cited, now one way; now the other. The Mozart stylist will have his convictions on such matters; and he cannot help it if another stylist's convictions run contrary to his.

But there can be no disagreement about the wretched practice of some Italian baritones who alter the end of the Serenata so as to bring in a high note. This is such bad style that perhaps the majority in our Metropolitan audiences would roundly resent it, though it is a safe guess that there would be applause from the standees behind the rail. The inability of a Don Ottavio to spin without a break the long phrases of 'Il mio tesoro' or of a Donna Anna to maintain the tempo in the bravura flourish at the end of 'Non mi dir' will disappoint the fastidious, but it is not necessarily bad style—that involves something more than a technical deficiency. But to sing Masetto as if he were a circus clown is almost certain to involve an offense to the ear, as well as to the eye, through inevitable violation of the Mozart style.

The Sin of Over-Emphasis

Ponderous underlining of light comedy touches is almost as common a breach of style as is parody. Even though this over-stressing is primarily something of the visual action it will distort or otherwise

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'Meistersinger' and a Sorry Mistake

By HERBERT F. PEYSER

IN an inconspicuous paragraph on a recent Sunday music page of the New York Times one could read the following: "Friedrich Schorr will probably appear only once this season at the Metropolitan. It will be a 'farewell' performance. . . . He would like to say his adieu singing Hans Sachs in 'Die Meistersinger.' He sees no reason why it should not be done, but the management is reluctant to give the work at this time."

The italics are mine. There are two ways, I submit, of interpreting the "reluctance" of the management to give the work "at this time." The first—and the likelier—is a plausible doubt that the admired artist is any longer in a vocal condition to endure the immensely taxing rôle of Hans Sachs. And, barring Mr. Schorr, whom has the Metropolitan for the part? One remembers the similar case of 'Tristan', out of the repertory for a season because the Metropolitan had no Isolde, but officially "explained" on the grounds that audiences should be given time to efface from their memories such recollections of Kirsten Flagstad's Irish Princess as might still be tormentingly poignant.

The second explanation of this supposed managerial reluctance to present 'Die Meistersinger' just now, far-fetched and illogical as it is, happens, however, to be the one which concerns us in this place. And precisely because it is so baseless I propose to go into it in some detail. Those who lived through the hysteria of the last war need not be reminded of the nonsense and the sophistries brought to bear in this country against the Wagner operas. That was a time, moreover, when any nitwit who felt like it could stir up a tempest over a sonata of Beethoven or a song of Schubert. I frankly confess that I anticipated a recurrence of such lunacy when the present conflict broke. That, by and large, the American people did not succumb to it a second time indicates that, after all, folks do live and learn. Only here and there do you encounter a few nervous signs of a throw-back. For instance, if the Metropolitan does not happen to be packed to the doors for each and every performance of 'Tristan' or 'Götterdämmerung' some timid soul is almost certain to wonder if a strong current of public feeling is not running against Wagner, anyway. Such people appear never to have noticed that operas like 'Faust' or 'Carmen' or 'Aida' or 'Bohème' or 'Tosca' are occasionally sung to small audiences without any dark meanings attaching themselves to the fact.

If the Metropolitan, having no acceptable Sachs at its disposal, chooses to make a virtue

Wrong Notions About Sachs's Solo in the Last Act—What the 'German Art' Address Really Means—A Warning or a Prophecy, Not the Nazi Sort of Glorification

of necessity by its "reluctance" to perform 'Die Meistersinger' at this time, some explanations, I think, are in order. Just why do people pick on Wagner's great comedy as a sample of insidious nationalistic German propaganda? Why are they so much less likely to react this way about, let us say, 'Parsifal' or 'Tristan'? Is it because the scene is laid in Germany? Well, so is every act of 'Tannhäuser' and the 'Ring.' Is it because of the locality, Nürnberg? I know a distinguished singer who tells me he cannot bring himself to utter the lines

"Wie friedsam treuer Sitten,
getrost in That und Werk,
liegt nicht in Deutschlands Mitten
mein liebes Nürnberg!"

But why? The Nürnberg which Sachs thus salutes was the lovable picture-book town of Albrecht Dürer and the mediaeval trade guilds and the mastersingers, not the noisome lair of Julius Streicher. Yet it is not this passage which gives the opera that quality of irritant which some profess to feel in it—neither this nor anything in the first act or in the second. It is the concluding address of Hans Sachs, with its admonition to the Nürnbergers to honor their German masters. What masters? Not the rulers, not the warriors, not the sorcerers who stir the hell broth of politics—not any of these or their like, but the artists and the art they have created and fostered.

A Warning or a Prophecy

It is not so much this speech itself that produces combustion or resentment, prompting listeners even in German countries to dilate with the wrong emotion, as a profound misunderstanding of it. Only a fundamental misconception will cause a singer to deliver it with the false emphasis of a tub-thumping politician or a vulgar stump speaker. The more a singer ejaculates this address like some frothing Nazi chieftain venting a wild and defiant harangue the further will he depart from the idea Wagner aimed to communicate. And what exactly is this idea? Not, as a prominent New York critic who ought to know better has called it, "a glorification of Germany." We have to do here much less with a glorification as such than with a warning that almost assumes the character of a prophecy. Stripped of inessentials this is what the speech says: Be careful, evil

times are coming! When you are governed by rulers who scarcely understand you and who cultivate among you alien fripperies the one and only way you can distinguish your truly native heritage is by doing honor to your own masters and the art they have bequeathed you. If you do that the holy art of your German masters will remain our priceless possession even should the Holy Roman Empire go up in smoke.

That is all the speech means: nothing less and nothing more. And these "foreign princes" with their "alien fripperies," what are they? Who, furthermore, are those masters who have created an art of a sanctity that calls for veneration, an art which is to fortify Sachs's townsfolk on the day all else dissolves in rack and ruin? To these questions Wagner has himself supplied an answer, though the majority is not generally aware of it. This answer is contained in a series of daily essays which the composer set down in September, 1865, for his friend and patron, Ludwig II of Bavaria. In this journal (much of which is found again in the pamphlet 'What is German?') the composer elaborates at considerable length the ideas whose essence he promulgated in Sachs's closing address a couple of years later.

I advise those who are interested and who read German (for the diary in question is not yet available in English) to look up the fourth volume of the Wagner-Ludwig correspondence, especially pages 13 to 34. There they can discover certain facts about these "princes" and the foreign customs which they strive to "implant," as Wagner has it. And he will get some idea of the identity of those masters whom the poet, addressing his countrymen through the exhortations of Hans Sachs, asks them to exalt and revere. The "real German prince," who could understand his people, foster their art and generally place himself at the head of the German nation (incidentally defying Prussia, for which Wagner had precious little love) is, of course, Ludwig himself. As for the distasteful "foreign vanities," there is quite a list of them, beginning with the "French uniform and livery, the wig, the pigtails and the absurd imitation of French galantries" affected by a certain Holy Roman emperor who larded his speech with so many artificial French and Italian expressions that in the end he was scarcely able to speak German at all.

Then Wagner comes to speak to his royal friend of the "wonderful originality, power and significance of the 'German spirit' (Geist)." And whom does he mention as its first supreme representative? "The musical wonder man, Sebastian Bach." Goethe and Schiller, Mozart and Beethoven—these are some of the others

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In this scene is heard the famous solo of Hans Sachs, beginning 'Verachtet mir die Meister nicht' ('Disparage not the Masters'), which, so far as the action is concerned, comes as a rebuke to Walther after he has spurned the gold chain of the Mastersingers as his reward in the contest of song. Mr. Peyser corrects the popular notion that it is a "glorification of Germany"



Old Nürnberg, Not the Nazi City of Cruelty and Intolerance, is Pictured in 'Die Meistersinger'. This is a Rome Setting of Act III, Scene II

Another War, Another Christmas

By RONALD F. EYER

ANOTHER war is with us, and another Christmas. A wise Frenchman has said something to the effect that the more things change the more they remain the same, which is another way of saying that history repeats itself and that life tends to go 'round in circles. Nowhere is this more evident than in the parallels that emerge when the spirit and the events of that other wartime Christmas twenty-five years ago are set against those of today. In music, particularly, do we seem to retrace our steps and follow familiar paths.

For example, December, 1917, saw a revival at the Metropolitan of Donizetti's 'Daughter of the Regiment', with Frieda Hempel as the long-lost marchioness, brought forward, as it is today with Lily Pons, as a theatrical symbol of the Allied cause. A reviewer of the time remarked the tumult of applause that burst forth when Miss Hempel waved aloft the tricolor to the quickening strains of 'Salute à la France'. The same words could be used to describe the same scene this year, except that Miss Pons waved the flag of the Fighting French instead of the tricolor.

A lobby conversation overheard after the performance ran something like this:

"Well, that settles Hempel! She can never go back to Germany, that's certain."

"How is that?"

"Why, in the opera, she has just fallen down before the French flag and kissed it."

"Yes, but that is part of the role. She does that not as a German, but as an artist."

"Never mind. When 'Over There' they hear that she has kissed the French flag instead of resigning her position rather than do it, they will never accept her again."

Then, as now, the nation's great orchestras entrained for the army camps to entertain the men in uniform. Walter Damrosch, prefacing the performance of the 'Blue Danube' Waltz by his New York Symphony at Camp Upton said: "The Danube is a long way from the center of war, but I hope that the victorious armies of America will have crossed it before another year has passed." A member of the orchestra happened to be in training at Upton and to a burst of applause from his buddies, he clambered to the stage to take his accustomed place among the flutes.

The New York Philharmonic, under Josef Stransky, was the first major ensemble to contribute its services to camp entertainment. On Dec. 4, 1917, the Philharmonic journeyed to

Camp Dix. Some 4,000 khaki-clad Americans and a blue-uniformed contingent of French soldiers attended the concert. "The last time I heard the Philharmonic it cost me four dollars," remarked one private as he paid his ten cents admission fee. "I was afraid I wouldn't hear it again until after our Continental tour." The first viola, on his way home after the performance, fell and broke his leg and was taken to a camp hospital.

A Difference in Dimouts

There were dimouts in those days too. Electric displays were not permitted outside theaters and concert halls.

There was a different reason then, however. Power had to be conserved because of the shortage of fuel to run electricity generators. Even as now, Broadway looked like Main Street. Scarcity of fuel also caused public auditoriums to be closed a day or two a week. Ironically, in view of the present situation, people were being urged in 1917 to use portable oil stoves to conserve coal. Thus far in the current emergency no portable coal stoves have appeared to save oil.

Christmas time on the military front found the Kaiser busy transferring troops from Russia to bolster his Legions engaged with the Allies in the West even as Herr Hitler at this moment is shifting his Nazi hordes from the gates of Stalingrad to the sands of Tunisia. The New York Times had these prophetic words to say in its Christmas editorial of Dec. 25, 1917:

"A nearer approach to settled peace on earth than earth has known is not only a possibility but a probability. The Kaiser's 'iron fist' will be shattered and his 'shining armor' will grow rusty in some museum."

Back at the opera, we find the Metropolitan staging a special holiday performance of 'Boris Godounoff' on Dec. 30 with Margaret Matzenauer, Raymonde Delaunois, Kathleen Howard, Adamo Didur, Paul Althouse and Leon Rothier in the principal roles and Genaro Papi as conductor. By coincidence, or perhaps by design, the Metropolitan returns 'Boris' to the repertoire on the same date this year.

Other operatic events of the Yule season included the debut of Mrs. Francis MacLennan—better known as Florence Easton—in an early December offering of 'Cavalleria Rusticana'. The Santuzza of the English-American soprano led critics to predict the future success for her which she amply and brilliantly achieved.

Change a Name Here, a Personality There and the Musical Scene Today Seems a Reliving of Familiar Experiences During First World War

And there was the first American performance of Rabaud's 'Marouf', inspired by the patriotic solicitude for things French. Despite the latter circumstance, the work was not received with universal acclaim although the elaborate staging and spectacular character of the opera were impressive and it frequently was compared, in this regard, with the memorable 'Chu Chin Chow' which was the reigning favorite among Broadway shows. Frances Alda, Kathleen Howard, Giuseppe DeLuca and Leon Rothier were the chief protagonists.

Another "first," this time a world premiere, was the presentation of Henry Hadley's 'Azora' by the Chicago Opera Company. The principal distinction of the opera lay in the facts that it was written by an American on an American theme, and was sung by an American cast in English. The audience was enthusiastic—mainly about this patriotic angle, perhaps.

The attraction for the Christmas Day matinee at the Metropolitan was 'La Bohème' instead of the traditional 'Hänsel and Gretel'. John McCormack made his second appearance therein while May Peterson made a highly creditable debut as Mimi. The prices, by the way, ran from 75 cents to \$3.00, which must have been quite a holiday treat in itself.

Two days before Christmas, Jascha Heifetz, "new wizard of the violin," drew the largest crowd ever to attend a Metropolitan Sunday night concert up to that time. A short time later, Ossip Gabrilowitch made his first guest appearance as conductor of the Detroit Symphony, and Detroiters were hoping that things would work out so that the pianist might become their permanent leader.

Patriotic Manifestations

Meanwhile, the Yule season over the nation found Ernst Kunwald resigning as conductor of the Cincinnati Symphony because of his enemy alien status; Henry T. Finck, veteran critic for the New York Evening Post, going soft and writing an appreciative biography of Richard Strauss, against whom he formerly had inveighed venomously; Lucy Gates patriotically proclaiming that she sings better when she knits, and vice versa; Italians joining lustily in the singing of 'Tipperary' (!) at La Scala in Milan; musicians on all sides giving benefits for sufferers in the fearful holocaust at Halifax, Nova Scotia; Victor Herbert acting as guest batonist in Cincinnati, and somebody finally "getting the goat" of Enrico Caruso, one of the most generous and charitable of men, by asking him once too often for a contribution to some worthy cause or other.

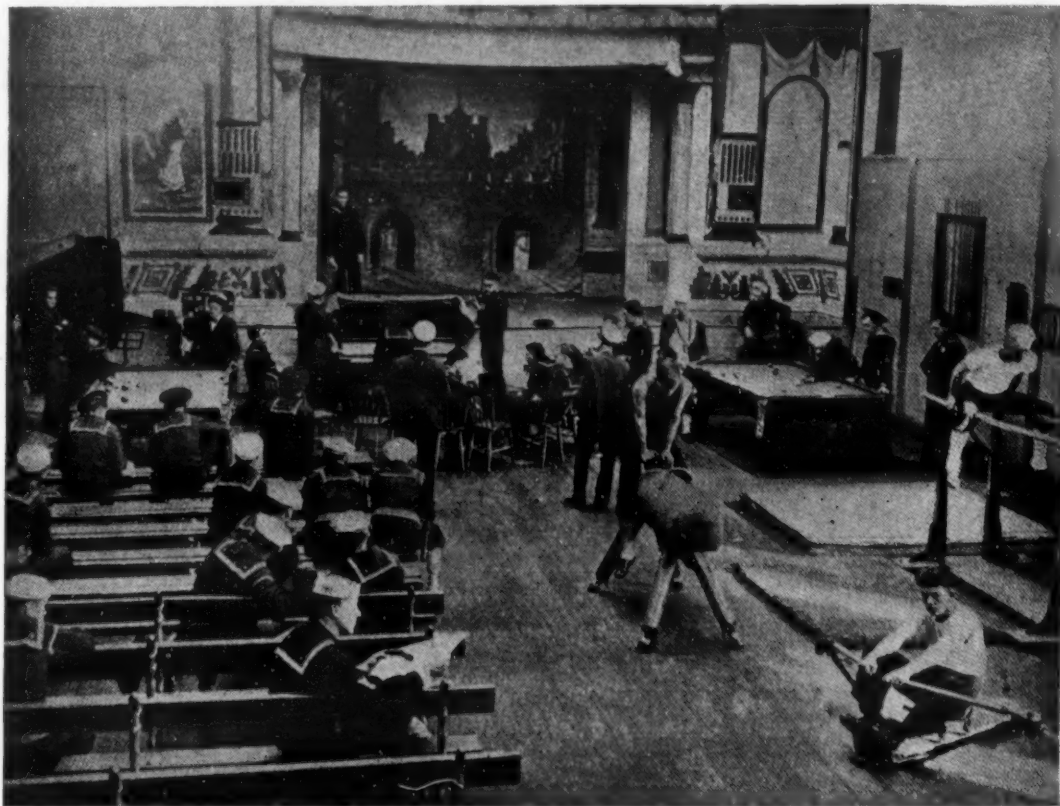
This last bit merits a little quotation. Yelled the famous tenor in a moment of exasperation: "This war, this war, this war! Something from me for this war every minute. I am not a Rockefeller, yet yesterday I paid \$4,000 for a box of oranges for a patriotic purpose. I am worked to death. I have given eight gala performances for war purposes. I have sent \$10,000 to aid Italian relief. I have relatives, and they all need much. I have my own boy in service in Italy. I have subscribed to more than a hundred funds here and abroad, besides giving concerts to aid them. I know that if I do not give all, I shall be considered not patriotic. Yet if, when old age comes, I have

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American and French Army Musicians Fraternize with Townspeople "Somewhere in France"

Memories of Our Last War Yuletide



The United States Sailors' Club in London in 1917 Where Crew Members Could Entertain Themselves with Virtually Every Diversion From Participation in Their Own Orchestra to Exercise on a Rowing Machine



Frances Alda and Guiseppe de Luca in the Fourth Act of Rabaud's 'Marouf' Which Had Its Metropolitan Premiere in Christmas Week. Alda Was the Princess and de Luca Essayed the Name Part



Florence Easton, a New Yuletide Star of the Metropolitan, as She Appeared in the Title Role of Liszt's 'Saint Elizabeth'



Right: Frieda Hempel Was the Marie of the Metropolitan's Wartime Revival of 'The Daughter of the Regiment'



Left: David Bispham. Above: Josef Hofmann

ARTISTS
AT HOME

Art Music Inspired by Christmas

By LESLIE HODGSON

WHAT great works of art has Christmas inspired? For the musically inquisitive, prompted by the season to investigate the extent to which it has stimulated creative activity in the world of music along lines of large dimensions, there is a surprise in store in discovering how few really significant works have been written for it. Of short choral works there is a plentiful new crop every year, and a few of the more meritorious of these find a permanent place in the church repertoire of special anthems and carols. But of indisputably, or even approximately, great works in the larger forms there is a striking paucity.

On reflection, however, an explanation rooted in practical grounds presents itself, and that is one that applies to all "occasional" music, of whatever nature, namely, the comparatively few performances available for works of the kind. Even though such a work may be a masterpiece it is seasonally restricted.

When one scans the field for Christmas-inspired major works the first that come to mind are, inevitably, Handel's 'Messiah' and Bach's 'Christmas Oratorio', a collection of more or less elaborate choruses, arias and simple chorales loosely strung together, rather than an oratorio in the strict sense of the term. And yet, paradoxically enough, many of the finest numbers in the Bach work, at least eleven of them, were not inspired by Christmas at all. They were carried over bodily by Bach from secular cantatas he had composed for other occasions and fitted to sacred words, quite regardless of the fact that in some instances special effects pertinent to the original framework of the music lost all their meaning when transferred to a sacred environment and equipped with a sacred text.

Six of these were taken from 'The Choice of Hercules', written a few months previously as a "congratulatory cantata" for the birthday of the Electoral Prince of Saxony, and among the six is the lovely alto aria, 'Slumber, Beloved, and Take Thy Repose', addressed to the Holy Child, which in the cantata served as the

lullaby sung by Pleasure to Hercules, while the duet in the oratorio beginning 'Lord, Thy Mercy', was a duet of nuptial exaltation, 'Ich bin deine', in the cantata.

Four others, the arias, 'Haste, Ye Shepherds' and 'Mighty Lord and King All Glorious', and the choruses, 'Christians, Be Joyful' and 'Ruler of Heaven' are the four best numbers, with different words, of course, in another cantata written in honor of the royal family a month later. Then from a "coronation cantata" inspired by the visit of King August II and his Queen to Leipzig following their coronation festivities in Cracow Bach took over the air known in the oratorio as 'O Lord, My Darkened Heart Enlighten'.

As a matter of fact, only three of the six parts of this oratorio are really appropriate for Christmas, those for the first, second and third days of the Festival of Christmas. The fourth is dedicated to New Year's Day, the fifth, to the Sunday after New Year's and the sixth, to the Festival of the Epiphany.

'Messiah' a Hardy Perennial

Handel's 'Messiah' will probably always exert its unique appeal, which seems to transcend all disparities in musical erudition and general culture and practically all differences in religious or artistic creeds. The 'Pastoral Symphony' in this work is an orchestral interlude of the purest beauty. It is rivalled only, in so far as the existing literature of the kind is familiar, by the lovely 'Pastorale' in Corelli's so-called 'Christmas Concerto', a concerto grosso composed specifically for Nativity night, and by the tenderly melodious Symphony at the beginning of Part 2 of the Bach 'Christmas Oratorio'. It is an interesting point that both the Handel and Corelli pastorales involve a tune used by the Pifferari, the itinerant players of the crude oboe-like "piffero", on the streets of London and in many places in Italy, whereas Bach achieves his purpose without referring to any existing tune in popular currency.

The German Heinrich Schütz, who antedated Bach by a century and, like Bach, wrote oratorios and Passions, also composed a 'Christmas Oratorio', an impressive but rather austere

A Surprising Paucity of Great Works in the Larger Forms Concerned with the Nativity—A Few Operas Have Yule Background—Short Choral Compositions and Carols Form Main Body of Season's Music

work consisting of regularly alternating recitatives sung by a narrator, termed "The Evangelist", and liturgical contrapuntal choruses. The fact that it was discovered, in the library of the University of Upsala, only thirty-five years ago, after being lost for several centuries, suggests that there may be other such works still in hiding here or there.

There is an oratorio named 'La Natività' among the works of Pergolesi, and the twenty oratorios of the amazingly prolific Alessandro Scarlatti also include one designated as a 'Christmas Oratorio'. It would seem safe to assume that there may be more among the works of the other earlier Italian composers, who wrote readily and fluently for special occasions, churchly and otherwise. The latter-day Italian church musician Dom Lorenzo Perosi, on his part, has not neglected to write a 'Nativity' in traversing in oratorio the historical high lights of the church calendar.

Berlioz began a sacred trilogy, 'The Childhood of Christ', but wrote only three sections, 'Herod's Dream', in six scenes, and 'The Flight into Egypt' and 'The Coming to Saïs', of one scene each. 'The Shepherd's Farewell to the Holy Family', for mixed chorus, in the second part, and a Serenade for two flutes and a harp are especially beautiful inspirations. Then Saint-Saëns has a 'Christmas Oratorio', which is heard almost every year in one or another of our churches, while the vogue of a few years ago of Gabriel Pierné's 'The Children at

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THIS autographed manuscript of Franz Gruber's 'Weihnachtslied' in the "perfect" form for four mixed voices with string and organ accompaniment, was addressed to Johann Georg Pinzger in Salzburg. It differs very little from the original manuscript which was presented by Gruber to the musicologist, Ludwig Erk, and later became lost. Among the little known facts about this famous composition is the circumstance that it was composed on last-minute order for a Christmas Eve church service.

Josef Mohr, assistant paritor of St. Nicola Church, in Oberndorf, brought his poem to Gruber on Dec. 24, 1818, with the request that it be set to music for the evening's service. Gruber set to work and produced the song as a composition for choir with tenor and bass solos and organ accompaniment. At the service, Mohr, tenor, and Gruber, bass, sang the solos themselves, but the organ was out of order, and the accompaniment had to be played on a guitar.

With the passing of years, the authorship became obscured, but the hymn grew in popularity and for some time was believed to be a Tyrolian folksong. Occasionally Michael Haydn was credited with being the composer. An investigation in 1854 re-established the identity of the true authors.



An Early Manuscript of the 'Weihnachtslied' in Gruber's Own Hand

MEPHISTO'S MUSINGS

Dear Musical America:

History repeats itself and rolling stones might as well gather a little moss. I have just happened to note in Ronald F. Eyer's article on the music that concerned us at our last War Christmas—you will find it elsewhere in this issue—that your Mephisto cribbed something or other from the New York *Herald* back there in 1917. On the strength of that precedent, I now turn gleefully to the New York *Sun* for some facts about past Isolde at the Metropolitan. How many have there been? That seems to be an issue that is still in the process of getting settled.

First there was a list published in the *Staats-Zeitung*, as I understand it. Then the Metropolitan press department, apparently relying on this list, dubbed Helen Traubel as the company's eighteenth Isolde. Lauritz Melchior was quoted as having sung with eleven of the grand total of eighteen. That statement was promptly found to be in excess of accuracy; then the Metropolitan's array of Isolde was increased to nineteen by the inclusion of Marion Weed, who was discovered to have substituted for Milka Ternina; and the further change was made of substituting Barbara Kemp for Delia Reinhardt, who had been wrongly included in the original eighteen.

Even then, the *Sun's* commentator was capably dubious about the nineteen being all. "But are we certain there was not another one or two?", he asked. Pronto came word from Harry Mack, an attorney who has been attending Metropolitan performances from away back in the dark ages, that he had heard two others, Antonia Mielke and Félia Litvinne (sister-in-law of Edouard de Reszke), and he cited the dates from his programs. They were in the eighteen-nineties.

So the list now stands at twenty-one. Will the names of others bob up? As the *Sun's* writer says, no really exhaustive search can have been made of old programs, or the two reported by Mr. Mack would not have been overlooked. They were not one-time Isolde. Mr. Mack seems to have heard Mielke in the role three times in the space of a month in 1891, and Litvinne twice in two weeks in 1897.

In its latest form, here is the list

as published in the *Sun*:

Before the last world war: Lilli Lehmann, Rosa Sucher, Antonia Mielke, Lillian Nordica, Félia Litvinne, Milka Ternina, Marion Weed, Olive Fremstad, Johanna Gadske and Melanie Kurt. A total of ten.

After the last war: Margaret Matzenauer, Florence Easton, Nanny Larsen-Todsen, Barbara Kemp, Gertrude Kappel, Elisabeth Ohms, Göta Ljungberg, Frida Leider, Anny Konetzni, Kirsten Flagstad and Helen Traubel. A total of eleven. Grand total, twenty-one.

* * *

Lilli Lehmann was the first of Metropolitan Isolde, singing the part to Albert Niemann's *Tristan* at the opera's first performance in the house on Dec. 1, 1886. Others in that cast were Brandt as Brangäne, Fischer as King Marke, Robinson as Kurwenal and Alvary as the singing sailor. Seidl was the conductor. Sucher made her American debut in 1895, singing Isolde. Nordica's first Metropolitan Isolde was on November 27, 1895, when she sang with Jean and Edouard de Reszke, Brema and Kashmann. The *Sun* reminds us that this was the first German 'Tristan' for the de Reszkes, who had been heard hitherto in the Italian that prevailed for a considerable time in the Metropolitan's Wagner performances. The earlier 'Tristans' of the Lehmann-Niemann era were, of course, in German.

* * *

Nordica was the first American-born Isolde. Ternina, who at last report was still living in war-trodden Europe, was brought over by Damrosch, but joined Grau's company in the season of 1899-1900. Miss Weed replaced her at a performance of "Tristan und Isolde" on January 9, 1904. Gadske was a member of the company from 1898 to 1904, and again from 1907 to 1917. Isolde was, for her, a relatively late development. Fremstad, who is almost always spoken of as an American singer, though born in Stockholm, came to the Metropolitan in 1903, but waited until January 1, 1908, for her first Isolde there. The conductor was Mahler, who made his Metropolitan debut on that night. Knoté was Tristan; Homer, Brangäne; Van Rooy, Kurwenal; Blass, King Marke.

The last of the new Isolde of the pre-war period was Kurt. She was engaged to replace Fremstad, whose departure from the house has never been satisfactorily explained, and it was as Isolde that she made her debut on February 1, 1915. She died in New York only a few months ago.

* * *

When "Tristan und Isolde" was restored in an English translation after the war (November 20, 1920), the contralto Matzenauer essayed the soprano heroine. The others, from Larsen-Todsen to Flagstad, overlapped, one upon another in their presentations of the part, through the '20s and the '30s. Flagstad's first New York Isolde was sung on February 6, 1935; her last was a post-season performance on April 12, 1941.

Because of the newly remembered performance by Miss Weed (who was born in Rochester and, after her retirement, taught there), Mme. Traubel must be acknowledged as the third, rather than the second, of the Metropolitan's native Isolde. In all save birth and early childhood, Mmes. Fremstad and Easton also belong to us. Two of the others, Mmes. Matzenauer and Ljungberg, chose this as

an adopted land some time ago. Mme. Kurt came here to teach a short while before she died. Nordica and Fremstad have remained of undying inspiration to American aspirants for fame in opera, though Nordica has been dead for twenty-eight years. Happily, the *Sun* observes, the unforgettable Fremstad is among us.

* * *

Now, who's your favorite pianist? Don't answer all at once—remember that Uncle Sam has all those Christmas cards to deliver. (I won't be so unseasonably devilish as to tell you what I do with mine!). But since I have you thinking about pianists and Christmas at one and the same time—real clever of me, don't you think?—I

You have been aware, of course, that Major Warner plays the piano. So, when it becomes apparent that there were two pianos on the play form as well as the Dutchess County Philharmonic Symphony, all you have to do is to add to what you already knew about the Major, what you never knew about Mrs. Hull and the result is—presto!—the two-piano part of 'Le Carnaval des Animaux', which, if we are to take the composer's word for it, is "a zoological fantasy". Pianists have given up trying to explain why he included them!

* * *

Now that our symphony conductors are playing the 'Star Spangled Banner' sensibly, the re-

SCHERZANDO SKETCHES No. 130 By George S. Hager



"I thought I ought to look the part."

am going to remind you that there are more pianists on earth (if not in heaven) than were ever dreamt of in your philosophy, or whatever it is that enables you to say "peace on earth, good will to men" at a time when there's no such thing visible with a nine-foot telescope.

And among those you've never dreamt of, at least in quite that way, is Mrs. Lytle Hull, the former Mrs. Vincent Astor, and the Lady Bountiful of the New Opera Company.

One of my imps has just laid before me a clipping from the New York *Times*. It bears a special dispatch from Poughkeepsie that has nothing to do with some bleak, out-of-season regatta won by half a length by the sub-Huskies. (The super-Huskies being all, of course, in the Army). It does mention, however, 'The Carnival of the Animals'. Also 'The Birds' and 'The Swan'. And in the same breath—or, at least, a near-by line, Major John Adams Warner of Albany, superintendent of State Police.

Who was it got arrested? There, I'm afraid, I can't help you. The only other name in the same paragraph is that of Saint-Saëns and he's been dead for twenty-one years.

citalists are the ones who have taken up the notion of treating the middle section in a syrupy, pianissimo fashion that is utterly at variance with the meaning of the words. Various of our pianists and some of our violinists ought to take a good look at the text (it wouldn't hurt any of them actually to memorize Key's lines) or, if that is asking too much of them, perhaps they could tune in on some broadcast when either Toscanini or Rodzinski is conducting. Those gentlemen provide a very fair pattern of tempi and dynamics. They play that middle section without lingering over it, and they do not diminish the volume. "The rockets' red glare, the bombs bursting in air" do not permit of anything else. Instead of applause, the most profound silence ought to greet those concert soloists who go on trying to "interpret" the national anthem in their arty and, to my mind, preposterous fashion, expostulates your

Mephisto

ORCHESTRAS: Soloists and Novelties Enliven Programs

A CONCERT version of Berlioz's 'Damnation of Faust,' with Jarmila Novotna, Ezio Pinza, Frederick Jagel and Abrasha Robofsky essaying the vocal roles, was the apex of Artur Rodzinski's last weeks at the helm of the New York Philharmonic-Symphony. Other Rodzinski programs of the fortnight brought performances of the Seventh Symphony of the omni-present Shostakovich, a program commemorating the Philharmonic's first concert in 1842, and a final pair of concerts in which Mishel Piastro was violin soloist. A special performance for the benefit of the Red Cross brought Arturo Toscanini to the podium in an all-Wagner list with Helen Traubel as assisting artist. Meanwhile Leopold Stokowski continued the NBC Symphony's Sunday series with yet another airing of the Shostakovich Seventh and a program in which two American works were conspicuous; the National Orchestral Association, under Leon Barzin, had Ray Lev and Joseph Fuchs as soloists, and the New York City WPA Symphony, conducted by Herman Adler, appeared again in a concert for the benefit of the United States Treasury with Artur Schnabel as guest artist.

Philharmonic Fortnight

The last two weeks of Artur Rodzinski's stay with the New York Philharmonic-Symphony were notable for eclectic program making and for several high scores in excellence of performance on the part of the orchestra as well as the Cleveland conductor. Though the Shostakovich rash shows signs of abating in the Manhattan quarter, it broke out once more in Carnegie Hall at the concerts of Dec. 3 and 5, evening, for which the programs were identical:

Suite from 'Il Pastor Fido' ('The Faithful Shepherd')...Handel-Beecham
(First time by the Society)
Symphony No. 7.....Shostakovich
Though local concertgoers have had

the interpretations of both Toscanini and Koussevitzky to chew upon in the recent past, this further rehearsal of the struggle for Leningrad as delivered by Rodzinski was a matter of particular interest to many of them, perhaps because Rodzinski has come to be regarded as a sort of specialist in the music of the young Russian composer.

It can be reported that his reading was in no way peculiar, nor did it differ in first essentials from the others. He views the music as highly dramatic (there can be no other view) and he, of course, saw the necessity for careful building in the prolonged crescendo of the first movement. He may have set a brisker pace than his



Jarmila Novotna



Frederick Jagel



Ezio Pinza



Abrasha Robofsky

SOLOISTS IN THE 'DAMNATION OF FAUST'

colleagues before him, and he definitely sought out more of the lyricism of the score, as he is wont to do in Shostakovich's music. He gave it brilliance and the ring of authority. Four dainty excerpts from the Handel museum piece stood in sharp but soothing contrast to this war memento.

Commemorative Program

The concert of Sunday afternoon, Dec. 6, served as a joint commemoration of Pearl Harbor and of the first concert of the Philharmonic Society in the Apollo Rooms on Dec. 7, 1842, exactly a hundred years before. Mr. Rodzinski conducted the following program:

Overture to 'Oberon'.....Weber
Symphony No. 5 in C Minor...Beethoven
Largo; Allegro con fuoco, from Symphony in E Minor, 'From the New World'.....Dvorak
Symphonic Poem, 'Bataán'.....Harl McDonald
(First New York Performance)
'Stars and Stripes Forever'.....Sousa

The Weber and the Beethoven works appropriately marked the orchestra's centenary, since they both were included in the inaugural concert in 1842. The new McDonald composition and Sousa's military march obviously marked the tremendous events of the last twelve-month. Perhaps the two movements from the 'New World' were intended to span the fabulous century between.

It was to be expected on this occasion that the audience's appreciations were not founded upon strictly musical grounds. The Beethoven Symphony brought nostalgia, but the smart pace set by Mr. Rodzinski and the resounding climaxes he demanded were pointed reminders that the Old Fifth is now a 'Victory Symphony' to the ears of the Allied Nations. Feeling ran highest at the conclusion of the immortal 'Stars and Stripes Forever' in which the full brass choir and a quartet of piccolos rose and delivered the stirring martial theme directly to the audience. Thunderous applause forced a repetition of the closing strains. Mr. McDonald's distillation of 'Bataán', involving an oriental melody, the sound of marching feet, the din of battle and the retreat of heroes, was derivative, uninspiring and somehow anti-climactic. The Men of Bataán deserve something better as a musical memorial.

Piastro Plays Brahms

Mishel Piastro, concert master of the orchestra, made his annual appearance as soloist in Mr. Rodzinski's farewell performances for the season on the evening of Dec. 12 and the afternoon of Dec. 13:

BRAHMS PROGRAM

Concerto for Violin and Orchestra in D, Op. 77
Symphony No. 1 in C Minor

It is easy to forget that musicians who form the personnel of a symphony orchestra are more than cogs in a great machine, and that they may be fine artists in their own right. Many are, and Mr. Piastro is one of the leaders among them. It is possible for orchestral routine to stunt a

player's style and tarnish his tone, but neither of these occupational malaises have assailed Mr. Piastro. He



Mishel Piastro

played easily and modestly, which bespoke his orchestral background, and he was always on *terra firma*, technically. Pyrotechnics and the fevered brow, happily, were absent, and the violinist gave a sound, straightforward and most rewarding account of this popular

Concerto. He wanted nothing in support from Mr. Rodzinski and his co-workers. A sonorous and carefully coordinated accompaniment was provided. The Symphony, too, was treated to thoughtful consideration. From the opening phrase to the opulence and splendor of the final movement it was a symbol of the symphonic heights Mr. Rodzinski and the orchestra, working together, have been able to achieve in a few brief weeks. We look forward to further collaboration of this calibre.

Sved Is Soloist Under Cooper

New York City WPA Symphony, Emil Cooper, guest conductor, Alexander Sved, baritone, soloist. Carnegie Hall, Dec. 6, afternoon.

Symphony No. 2 in B Minor....Borodin
'Christ Is Risen', 'In the Silence of the Night'.....Rachmaninoff
'Pictures from an Exhibition'.....Mussorgsky-Ravel
Hopak from 'The Fair at Sorochinsk'.....Mussorgsky

Continuing its war stamp concert series on behalf of the U. S. Treasury and sponsored by Mayor F. H. LaGuardia, the City Symphony was fortunate in having Mr. Cooper on the podium for this all-Russian program. His thorough knowledge of symphonic forces was revealed not only by his conducting but also by his orchestrations of Rachmaninoff's song, 'Christ Is Risen', and the Hopak from Mussorgsky's opera, 'The Fair at Sorochinsk', which he directed expertly for the New Opera Company this season. Mr. Sved's singing of the Rachmaninoff songs was forceful, occasionally even explosive. Dr. Walter Damrosch spoke briefly for the U. S. Treasury Department.

Toscanini Conducts Red Cross

Benefit with Traubel as Soloist

Arturo Toscanini conducted the New York Philharmonic-Symphony in a gala all-Wagner concert for the benefit of the American Red Cross on Nov. 30 in Carnegie Hall. Helen Traubel, soprano of the Metropolitan Opera, was the soloist. In addition to contributing his services, as did the other participants, Mr. Toscanini donated a signed blank check to insure the receipt of \$20,000 by the Red Cross. The special prices and large

(Continued on page 24)

BERLIOZ'S 'DAMNATION OF FAUST' REVIVED AT RODZINSKI CONCERT

TWO concert performances of Berlioz's 'La Damnation de Faust' which enlisted the services of the Westminster Choir, and, as soloists, of Jarmila Novotna, Frederick Jagel, Ezio Pinza and Abrasha Robofsky were the crowning events of Artur Rodzinski's month of concerts with the New York Philharmonic-Symphony. They took place in Carnegie Hall on the evening of Dec. 10 and the next afternoon.

Though Manhattan has heard the Berlioz work both as a cantata and an opera, the performances have not been many and the intervals between them sometimes have been extended ones. Dr. Leopold Damrosch introduced the score at a Symphony Society concert as early as Feb. 11, 1880, but it then was already some thirty-four years old. The Oratorio and Arion societies participated in that introduction.

A decade after this first American adventure, and three decades after Berlioz's death, 'La Damnation' was given as opera for the first time at Monte Carlo. The Metropolitan followed this lead in the season of 1906-07, when five performances were given, the roles being sung by Farrar, Rousseliere, Plançon, and Chalmir. Though one season sufficed for this production, and the work has never been revived at the Broadway house, Oscar Hammerstein put it on at the Manhattan in 1907, the artists of the first performance there being Jomelli, Dalmores, Renaud and Crabbé.

Like 'Samson et Dalila' by Saint-Saëns, concert performances of this "dramatic legend" (as Berlioz called it) have suggested that its rightful place was in the theater; whereas operatic performances have resulted in a contrary conviction that its essentials were those of a cantata and that it should be sung without theatrical trappings or action. At least so runs the legend.

The performances led by Dr. Rodzinski did nothing to further confuse the issue. They were brilliant in many details and this brilliance went far to corroborate the wisdom of viewing 'The Damnation of Faust' as a concert rather than an operatic work, in conformity with what seems to have been Berlioz's own conception.

A Very Vital Performance

In response to vitalizing leadership the orchestra and the chorus were consistently alive. The stimulating quality of the playing was not appreciably affected by a slip here and there. The big choir had been admirably prepared. Its ensemble was precise, its sonorities varied, its quality expressive. When given as opera, there is altogether too much choral singing in 'La Damnation' for it to move with ordinary freedom and celerity. Even as a cantata the score is overburdened with choruses, some of which are remarkable, some rather ordinary. Dr. Rodzinski made some cuts, but they were brief and inconsequential.

Mme. Novotna's delivery of the 'Chanson gothique' and the later 'Armour l'ardente flamme' carried her customary appeal, though her tone was of limited weight and color. The longer and more arduous part of Faust exacted of Mr. Jagel an abundance of tone and a creditable style. The 'Invocation of Nature' was sung with poise and power. Mr. Pinza's tones were full and round. His best singing was in the dramatic episodes near the close. The Serenade, too, was capably achieved, but the quiet legato of 'Voici des roses' went less well. Mr. Robofsky cared competently for the 'Rat' song of Brander.

From all these the ear was diverted endlessly to the brilliant, characteristic instrumentation, and it should be noted that the three well-worn concert excerpts—'Rakoczy March', 'Waltz of the Sylphs' and 'Menuet of the Will-o-the-Wisps'—sounded surprisingly fresh in their rightful surroundings. O. T.

New Singers Appear; Others Assume New Roles

(Continued from page 5)

directness as the performance progressed and many of its later details were of dramatic and pictorial appeal.

Mr. Kullman has given us no better singing than in his delineation of des Grieux. The reserve which the part required of him was of benefit to his vocal line, which he and others too often disrupt by an over-emotional attack. 'La Rêve' was smoothly and expressively turned; 'Ah! Fuyez!' more so than might have been expected, in view of its temptations to the lachrymose. His impersonation was a skilled and likably youthful one.

Of the others, Mr. Brownlee and Mr. Cordon both found their parts fattened by the Cours la Reine restoration. The baritone was more successful, however, with the first-act 'Ne bronchez-pas' than with the imitation eighteenth-century measures of the 'Rosalinde' air that thus came into his keeping. The bass treated his two scenes with his usual competence and intelligence. The Guillot of Mr. De Paolis was adroit, if in the first act too farcically drawn. As a debut performance, the de Bretigny of Mr. Cassell was assured and agreeable. The lesser figures met the requirements.

The Cours la Reine scene was mostly a matter of choral bustlings about. These were of a pleasant, routine nature, but not particularly picturesque. There was no ballet. The minuet, attractively played, served gracefully as the entr'acte. The scene undoubtedly contributes something to the unfoldment of the plot, but there is far more reason to leave it out—if something is to be sacrificed—than any other part of the score. Musically it is full of welcome melody, but save for the usually transferred gavotte song, none of this is indispensable, as past performances without the scene have served to make clear.

Traubel's First Isolde

'Tristan und Isolde', also absent for a season, was similarly classed as a revival, when it was brought back on Dec. 4, with the following cast:

Tristan.....Lauritz Melchior
King Marke.....Alexander Kipnis
Isolde.....Helen Traubel
Kurwenal.....Julius Huehn
Melot.....Emery Darcy
Brangäne.....Kerstin Thorborg
A Shepherd.....Karl Laufkoetter
The Steersman.....John Gurney
A Sailor's Voice.....Emery Darcy
Conductor, Erich Leinsdorf
Stage Director, Lothar Wallerstein
Chorus Master, Konrad Neuger

Though Mr. Wallerstein made some minor changes in details of the acting, the focal point of interest was the first Isolde of Helen Traubel. A second performance on Dec. 14 with two changes of cast afforded a much fairer opportunity to evaluate the new characterization, since Mme. Traubel made the mistake at the first one of singing too much in the half-voice, or even piano and pianissimo, with the result that many tones and phrases could scarcely be heard. In the Liebestod the voice part was an obligato reduced to the vanishing point. Even the rightfully quiet

phrases of 'O sink' hernieder' were too soft.

There having been virtually unanimous agreement in the daily press on this point, the American soprano gave more body to her singing at the repetition, and with the exception of a few phrases that still lacked projection she proved that her voice is altogether adequate for the role, so far as its carrying power is concerned. Her tones had thrust and vitality in the first-act narrative to Brangäne and the quality was appealingly beautiful in the love duet of the garden. The high D's of the narrative pealed out as they should; but there was no semblance of a high C in the tumultuous meeting with Tristan in the second act. Others, of course, have found it the part of wisdom to make a similar elision, though most Lsoides take a flying leap in the general direction of the fateful altitude. In general, once she had made certain that she would be heard, Mme. Traubel's singing was respectably good, though circumscribed by other aspects of her stage impersonation.

The new Isolde's acting was something of carefully acquired routine. Arduous coaching was implied at every turn. She was always in the right place at the proper moment; there were no bobbles; nothing suggested uncertainty or confusion. Gestures were in accordance with traditions, some even recalling old portraits of Lilli Lehmann in the role. They were determined gestures. There were no lapses of taste, though the first-act costume—green with red flashing from inside a drape—was scarcely a model of what Wagner intended. Presumably its lines (like some others of recent memory) had been designed with a thought to minimize physical proportions. But the circumstance remained that, in company with this Isolde, the tall Brangäne of the evening looked almost petite. The over-all effect of both the first and second performances was that of a conscientious, well-ordered de-



Bruno of Hollywood



James Melton (Above), Who Made His Debut as Tamino in 'The Magic Flute'

Walter Cassell (Left) Appeared for the First Time, making his debut as de Bretigny in 'Manon'



Licia Albanese, Who Assumed the Part of Violetta for the First Time at the Metropolitan

stolid but no less resonant. Julius Huehn gave his sturdily acceptable account of Kurwenal at both performances. Others in the casts were Emery Darcy, Karl Laufkoetter, John Gurney and John Garris. The orchestral playing was of a rather commonplace character at both performances.

OSCAR THOMPSON

Albanese Sings Violetta

Conducted for the first time at the Metropolitan by Cesare Sodero, the matinee 'Traviata' of Dec. 5 was a step out of routine primarily because of the first assumption of the role of Violetta by Licia Albanese. Though she began unsteadily, her singing steadily improved as the opera progressed and her 'Dite alla giovine' was both musical in tone and affecting as drama. Her style was simple, direct and truly Verdian. Her acting was of like forthrightness and freedom from pose. In short, though this was scarcely one of the historic Violettas, it was a refined and measurably appealing one, dependent less on the bravura of 'Sempre libera' (which was decently achieved) than on a neat unity of song and action for its considerable success.

Charles Kullman, always happily cast as Alfredo, sang particularly well throughout the afternoon. Lawrence Tibbett's elder Germont had its customary dignity and magnetism, though his singing was beset by stiffness and unsteadiness. Others in the cast were Thelma Votipka, Helen Olheim, Alessio De Paolis, George Cehanovsky, Louis D'Angelo, and Lorenzo Alvary. Désiré Defrère had charge of the stage.

Melton as Tamino

The Metropolitan debut of James Melton as Tamino was an event of the second 'Magic Flute' on Dec. 7. His concert style served him well in the singing of Mozart's music, from the 'Portrait' aria on, and his acting was easy and graceful. The impersonation was an attractive one, largely because of the tenor's tasteful use of a smooth and pliable voice, but also because it met without ostentation or exaggeration the requirements of the role. The other parts were in the same hands as at the season's earlier

(Continued on page 15)



Helen Traubel, Who Sang Her First Isolde at the Opera House, Receives from Ben Stinchfield (Far Left) a Brooch Which Lillian Nordica Wore in the Part. With Them Are Edward Johnson, General Manager (Second from Right) and Lauritz Melchior, the Tristan

CONCERTS: Ensembles Lead in Number of Events of Fortnight

ENSEMBLE combinations were numerically predominant in the fortnight's recitals. The League of Composers celebrated its twentieth birthday with a program of premieres; Otto Klemperer led the New Friends of Music Chamber ensemble, the New Friends continued its regular series with the Musical Art Quartet and Bronislaw Huberman; the Le Roy Trio, Trapp Family Singers, Yale Glee Club, Sarah Lawrence College Chorus and New York University Glee Club were heard. Pianists included Rudolf Serkin, Jan Smeterlin, Marisa Regules, George Copeland and Kurt Appelbaum. There were four violinists: Zino Francescatti, Nathan Milstein, Samuel Dushkin and Robert Kitain. Duos heard were Vronsky and Babin, two-piano players, and Joseph Schuster and Nadia Reisenberg, 'cellist and pianist. Singers were Lotte Lehmann, Emanuel List and Sidor Belarsky. Ralph Kirkpatrick began a series of harpsichord recitals, and the dancers Carmen Amaya and her troupe, and Simone Michelle were seen.

Webster Aitkin, Pianist

Bach and Debussy, at first sight a rather exotic choice for a program combination, go very well together, as Webster Aitkin proved at his recital in the New York Times Music Hall on the evening of Nov. 30. He opened the recital with performances of Bach's Toccata in F Sharp Minor and the E Minor Partita notable for their lucidity and sensitivity. Mr. Aitkin had obviously made this music a part of his thought. Three of Debussy's 'Images', four of the Etudes, and 'L'isle joyeuse' made up the second half of the program. They were well done, but obviously with less affinity for this composer's style and character. Fine taste and intelligence marked every interpretation of the evening, though much of the playing was rather colorless. R.

Marisa Regules, Pianist

Marisa Regules, young Argentine pianist, who made her debut here last season, demonstrated again at her second Town Hall recital on the evening



Webster Aitkin



Marisa Regules



Rudolf Serkin



Joseph Schuster



Nadia Reisenberg



Jan Smeterlin

of Nov. 30 that she possesses a pronounced pianistic flair, a ready technical facility and a contagious enthusiasm. As yet, however, she relies too much upon physical energy and too little upon inner musical vitality. Her best playing was done in pieces by Albeniz and her countryman Castro, whereas there was little comprehension of the style or essence of Chopin's B-Minor Sonata, and Balakireff's 'Islamey' was vigorous without being really brilliant. C.

Le Roy Trio

The Le Roy Trio, which is composed of Rene Le Roy, flutist; Janos Scholz, 'cellist, and Albert Hirsh, pianist, offered a miscellaneous program in Town Hall on the evening of Dec. 1. The three musicians were heard together in only two works, Leclair's Trio Sonata No. 8, Op. 2, and a Trio by Weber. Each played a solo group, of which the most enjoyable was that of Mr. Le Roy, who had the hall darkened for an effective performance of Debussy's 'Syrinx', also playing music by Handel, Rinsky-Korsakoff and Chaminade. Mr. Hirsh played a Scarlatti Sonata, Chopin's Nocturne in C Minor and Albeniz's 'Navarra' with more vigor than insight. Works by Francoeur, Bach and Liszt-Popper made up Mr. Scholz's contribution. R.

Rudolf Serkin, Pianist

Carnegie Hall, Dec. 1, evening:
Sonata in E Flat, Op. 81a ('Les adieux') Beethoven
Sonata in A (posthumous) Schubert
Polonaise in F Sharp Minor, Op. 44 Chopin
Scherzo a Capriccio Mendelssohn
Three Preludes: F Minor, B, A Minor Rachmaninoff
Etude in A Minor, No. 6 Paganini-Liszt
The intense conviction with which

Mr. Serkin played the characteristically extended Schubert Sonata and the expansive lyrical feeling with which he glowingly imbued its melodic ideas sufficed to atone in great measure for its repetitiousness. The effect of objectiveness that had marked the performance of Beethoven's 'Les adieux' completely disappeared as the pianist responded wholeheartedly to the Schubert, and later the Chopin Polonaise was played with great brilliance at an excitingly relentless tempo, while incidentally somewhat over-peddled, and the Paganini-Liszt etude was made an exhilarating virtuoso's holiday. It was in pieces that afforded less opportunity for harsh fortes, however, that Mr. Serkin did much of his finest work, as in the programmed Mendelssohn Scherzo a Capriccio and the added Scherzo in E Minor and 'Spinning Song' of the same composer and polka by Smetana, all glibly and sparklingly played and with consummate charm and élan. C.

Joseph Schuster, Cellist; Nadia Reisenberg, Pianist

Joseph Schuster, 'cellist, and Nadia Reisenberg, pianist, gave the first of a brace of concerts designed to traverse Beethoven's complete works for 'cello and piano on the evening of Dec. 2 at Town Hall. This program consisted of the Sonatas in F, Op. 5, No. 1; C, Op. 102, No. 1, and A, Op. 69, along with the Twelve Variations on 'Ein Mädchen oder Weibchen' from Mozart's 'Magic Flute'. The well-balanced and interpretatively penetrating playing of the two accomplished artists was marked throughout by keen musical sensitivity and ultra refinement of style, carried to such an extreme tonally, however, as to create an effect of "preciousness" foreign to Beethoven. The Variations were played with more communicative spontaneity and more vital colorful effect than the sonatas. C.

Jan Smeterlin, Pianist

Jan Smeterlin, pianist. Town Hall, Dec. 4, evening:

Sonata No. 3 in E Flat Haydn
'Carnaval', Op. 9 Schumann
Fantaisie, Op. 49; Mazurkas in A Flat, Op. 41; A Flat, Op. 59; and C Sharp Minor, Op. 63 Chopin
Sonata No. 5, Op. 53 Scriabin
'Paganini' Variations, Op. 35 Brahms

This was a program to dream about, and Mr. Smeterlin's performances were also of a sort to linger long in the memory. His Haydn was exquisitely clear and full of vitality. His Schumann was the real Schumann which one hears so seldom from pianists these days, the wayward romanticist, often more concerned with moods than ideas, but always creative.

Scriabin's magnificent Fifth Sonata, which few pianists dare to play because it requires as much intelligence as it does artistic imagination, was one of the most notable achievements of the evening, though it would be hard to excel Mr. Smeterlin's Chopin or his playing of the Brahms Variations. There are other ways of performing this music, but his way is extraordinarily satisfying. S.

League of Composers Celebrates Twentieth Birthday

Budapest String Quartet; Leonard Bernstein, Elly Bontempo and Aaron Copland, pianists; Celius Dougherty and Vincenz Ruzicka, duo-pianists; Ruth Freeman, flutist; Marjorie Lawrence, soprano; Roman Totenberg, violinist. Town Hall, Dec. 9, evening:

ALL WORLD PREMIERE PERFORMANCES

Quintet for Flute and string quartet Walter Piston
Eleventh String Quartet Darius Milhaud
'Birthday Piece' (on Cuban themes) for two pianos Aaron Copland
'From The Prophet Nehemiah': Three Excerpts set for voice and two pianos Frederick Jacobi
Madrigal-Sonata for flute, violin and piano Bohuslav Martinu
Five Variations on a Popular Theme (Including Three Apologies) Louis Gruenberg

Every work on this birthday program held the interest, and several of them promise to become immediately successful with audiences. Mr. Piston's Quartet is at its best in the deft final movement, where its dryness of matter is negated by its witty manner of writing. The Milhaud Quartet is solid stuff, deeply impressive even at first hearing. Mr. Copland's rhythmically captivating 'Birthday Piece' should find its way into two piano programs at once; it is a 'hit' piece. Mr. Jacobi has written dramatically and knowingly for voice in the gripping 'Nehemiah' excerpts, and he was fortunate to have so fine an artist as Miss Lawrence to sing this exacting music. The Martinu Madrigal-Sonata is flawlessly executed, sophisticated music of a sort which we need in a noisy and vulgar era, and the Gruenberg Variations are masterly satire. All of the performances were of the highest quality and a very good time was had by everybody at the party. S.

New Friends of Music

Bronislaw Huberman and the Musical Art Quartet shared the program of the New Friends of Music recital given in Town Hall on the afternoon of Dec. 6. Mr. Huberman was heard in two of Bach's mightiest works for (Continued on page 18)

Concerts in New York, Dec. 26 through Jan. 10

Carnegie Hall

Dec. 27, afternoon: New York Philharmonic-Symphony

" 31: New York Philharmonic-Symphony

Jan. 1, afternoon: New York Philharmonic-Symphony

" 2: New York Philharmonic-Symphony

" 3, afternoon: New York Philharmonic-Symphony

" 4: Marian Anderson, contralto

" 5: Philadelphia Orchestra

" 6: New York Philharmonic-Symphony

" 7: Boston Symphony

" 8, afternoon: New York Philharmonic-Symphony

" 8: Isaac Stern, violinist

" 9, afternoon: Boston Symphony

" 9: New York Philharmonic-Symphony

" 10, afternoon: New York Philharmonic-Symphony

Town Hall

Dec. 26: Russian and Ludmilla, opera in concert form

" 27, afternoon: Susanne Sten, mezzo-soprano

" 29: Howard Boatwright, violinist

Jan. 2, afternoon (5:30 p.m.): Jazz Concert

" 2: Fifth Anniversary of Yiddish Culture Society

" 3: Susanne Fisher, soprano

" 4: Arthur Davis, bass-baritone

" 5: Mozart Concerto Series

" 6: Mischa Elman, violinist

" 8: Fordham University Glee Club

" 9, afternoon: Hope and John Kirkpatrick, soprano and pianist

" 9: Ernst Wolff, tenor

" 10, afternoon: Veronica Mimosa, pianist

" 10, afternoon (5:30 p.m.): New Friends of Music, Gordon Quartet and Beveridge Webster, pianist

" 10: Bernardo Segall, pianist

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Opera at the Metropolitan

(Continued from page 13)

representation of this ever-delightful opera. Bruno Walter was again the conductor. T.

Walter Conducts 'Don Giovanni'

Mozart's delectable scoring of 'Don Giovanni' was splendidly revealed by the orchestra in the pit at the Metropolitan under the incisive baton of Bruno Walter on Dec. 3. If the performance on the stage was not as faithful to the composer or to the robust Da Ponte libretto, that can not be charged to the conductor.

The cast was a familiar one, and so was the broad farce of sundry misconceptions. Ezio Pinza, as the Don, and Salvatore Baccaloni, as Leporello, were not at their best vocally and indulged in their usual slapstick, particularly disturbing in the second act opening. Marita Farell and Mack Harrell, as Zerlina and Masetto, conformed to the comedy trend. Jarmila Novotna's honest portrayal of Donna Elvira and her feeling for the Mozart style again made her a welcome exception. Zinka Milanov, as Donna Anna, and Richard Crooks, as Ottavio, sang much of their music well, within limitations. Norman Cordon was a noble Commendatore. K.

Faust Re-enters

The Metropolitan's beautifully staged 'Faust' returned to the season's repertoire on the evening of Dec. 5. Always Mephistopheles's show, no matter who sings the satanic role, it is certain to be so when the role is in the capable hands of Norman Cordon who is the very embodiment of Goethe's *Teufel*. There is drollery, malice, and suavity in his characterization. There is the right physical build and stature for the part. And, finally, there is fine vocalism. Mr. Cordon is one of the true singing actors of our time. With him in this performance were Helen Jepson, as Marguerite, and Raoul Jobin as Faust.

Miss Jepson was lovely to the eye as the misguided maiden, and she carried her vocal burden with ease and charm. As the bewitched one, Mr. Jobin sang correctly and with good voice, although he could have made more of the inherent romantic qualities of his music. The Marthe of Doris Doe was a delightfully befuddled and comic character. Special mention should be made of Irra Petina's Siebel. Her brief episodes with Mr. Cordon were minute gems of deft by-play and she was most effective vocally. Francesco Valentino was a capable Valentin and Wilfred Engel-



George Szell, Who Made His Debut at the Metropolitan Conducting 'Salome' on Dec. 9

man did well with Wagner's measures. Wilfred Pelletier conducted. E.

A Second 'Lucia'

A second performance of 'Lucia' on Dec. 11 had one change of cast with Leonard Warren singing Ashton for the first time. There was much straying from pitch on the part of most of the principals throughout the evening and the dominating resonance of the new Ashton's voice worked havoc with the balance of the Sextet, but Lily Pons, in top form, sang her 'Mad Scene' with such poignant eloquence as to win a stormy ovation from the crowded house. Frank St. Leger conducted. C.

'Bohème' Repeated

Puccini's 'La Bohème' had its second performance, an excellently coordinated one, on the afternoon of Dec. 12 with Ezio Pinza singing the part of Colline instead of Norman Cordon, and Wilfred Engelman replacing George Cehanovsky as Schaunard. In fine voice were Grace Moore as Mimì and Frederick Jagel as Rodolfo. Others were Frances Greer as Musetta, Francesco Valentino and Salvatore Baccaloni. Cesare Sodero conducted. Q.

Two Short Operas Presented by Juilliard Students

Two one-act operas, 'The Mother' by Joseph Wood, with text based on a play by Hurd Hatfield, and 'Solomon and Balkis' by Randall Thompson, were given four performances by students in the opera department of the Juilliard School of Music on the evenings of Dec. 9 to 12, with alternating casts.

'The Mother' which had its first performances on this occasion, is an allegorical tableau-like work dealing, rather undramatically, with the search of a mother for her dead child. The alternate casts were, The Mother: Biruta Ramoska, Brenda Miller; Death: Bernard Martin, Floyd Worthington; Dawn: Winifred Smith, Harriet Dearth; Night: Betty Myers, Ramona Rockway; Gravewoman: Meda Westberg, Mary Agnes Davis.

Mr. Thompson's opera, intended for production by schools and colleges, concerns the Kipling story of Solomon and his many wives and the butterfly who bragged he could make everything disappear by stamping his foot. Here the casts were, Solomon: Nelson Magill, Robert Reeves; Balkis: Jean Browning, Mary Gayle Dowson;

The Butterfly: Richard Manning, Armand Harkless; the Butterfly's Wife: Jean Cubbage, Carolin Whittingham; Egyptian Queen: Nancy Symonds, Helen George. Both works were conducted by Albert Stoessel. E.

WASHINGTON VISIT BY BALLET GROUP

National Symphony Conducted by Dorati—Pianists Play Under Kindler

WASHINGTON, Dec. 20.—For the orchestra's now customary annual presentation of a ballet troupe with full symphony, manager J. P. Hayes of the National Symphony brought the Ballet Theater to Washington on Nov. 18 and 19. On the first night the group did the classic 'Princess Aurora', the recently revived 'Pas de Quatre', and the amusing and colorful 'Bluebeard'.

The high point of the second performance was 'Billy the Kid', seen for the first time in Washington. The audience was delighted with its vigorous and original choreography by Eugene Loring and its stirring music by Aaron Copland. After that stunning work, Massine's new ballet, 'Aleko', to Tchaikovsky music orchestrated by Rapee, seemed old-fashioned and confused. It undoubtedly suffered from the absence of scenery and the presence of the austerities of Constitution Hall. Those handicaps are best overcome by the starkly modern or the simply classical. In the latter category was 'Swan Lake', the opening ballet of the evening, danced with smooth perfection. Antal Dorati conducted on both evenings.

Hans Kindler was back on the podium the following Sunday, with Percy Grainger as soloist. Mr. Grainger, the composer, was also represented on the program by his 'Danish Folk Music Suite'. For his piano performance he chose the seldom heard Delius Concerto. He shared the spotlight with the young Dutch composer, Arnold Cornelissen who conducted the first Washington hearing of his 'Lilac Bush in Bloom'.

Egon Petri Plays

Another Dutchman was soloist for the concert on Nov. 25. Then Egon Petri played the Brahms Concerto No. 2 in B Flat. He and Dr. Kindler were in notable rapport and an exciting performance resulted. Dr. Kindler kept the audience to the same pitch with his reading of the Sibelius Second Symphony later.

Shortly thereafter the orchestra left on its northern tour. This it managed to negotiate in the face of difficulties which have forced other organizations to cancel anything more extensive than a one-day trip. The National Symphony players returned none the worse apparently for riding on regularly scheduled trains, hopping street cars, and taking hotel accommodations as they came. At their homecoming concert, they seemed, in fact, refreshed. Millard Taylor, concertmaster, was soloist on Dec. 14. He played the Sibelius Violin Concerto with self-effacing excellence. Dr. Kindler ranged Europe for his program, from the opening 'Overture to the Flying Dutchman', through Mozart's unhackneyed Symphony No. 29 in A and on to the concluding 'Czech Rhapsody' by Weinberger.

AUDREY WALZ

'Traviata' Sung in Brooklyn

BROOKLYN, Dec. 17.—The Brooklyn Institute of Arts and Sciences sponsored a performance of Verdi's 'Traviata' at the Brooklyn Academy of Music by Georgia D'Andria's National

Grand Opera Company on Dec. 1. Annamary Dickey sang Violetta, Francisco Perulli, Alfredo, and Jess Walters, Germont père. The chorus was from the Metropolitan Opera and Gabriele Simeoni conducted.

KREISLER RECITAL HEARD IN CAPITAL

Rachmaninoff Also Plays On Dorsey Series—Kostrukoff Don Cossack's Appear

WASHINGTON, Dec. 20.—Of the significant recitals which made the pre-Christmas season musically interesting in the capital, none aroused more public enthusiasm than the return of Fritz Kreisler. He was welcomed by a standing and applauding audience. Throughout the concert, he responded to his obviously sympathetic listeners with a succession of smiles. His program was characteristic: Grieg's C Minor Sonata, Mozart's E Flat Concerto, several Kreisler transcriptions, and his own 'Viennese Fantasy'.

Earlier, on Nov. 15, in the same Dorsey recital series on which Kreisler appeared, another cherished veteran was heard. As always, Sergei Rachmaninoff's recital here was attended by a capacity audience. He too, played a transcription and several compositions of his own: the transcription was that of Bach's Partita in E for violin solo; the compositions, his 'Etudes Tableaux' in B Minor and D and his Prelude in G. With the Bach, the other large work on his program was the Beethoven Sonata in D Minor, 'The Tempest'.

The Don Cossack Chorus was the second attraction in the Cappel Concert Course. Nikolai Kostrukoff's men sang their way through a varied program, all Russian of course, and ranging from folk music to the more spectacular 'Song of the Viking Guest' from Rimsky-Korsakoff's 'Sadko'.

AUDREY WALZ

NEW OPERA COMPANY ENDS SECOND SEASON

Regina Resnik Appears as Lady Macbeth—New Works Planned for Next Year

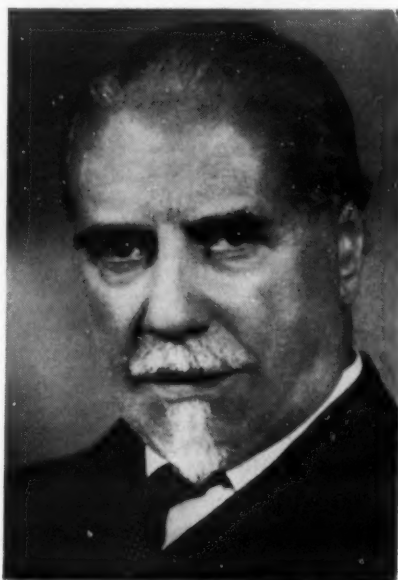
The New Opera Company concluded its second season at the Broadway Theater with a performance of 'Macbeth' on the evening of Dec. 8. However, the company's production of Strauss's 'Rosalinda' is continuing at the Forty-fourth Street Theater.

At the third performance of 'Macbeth' on Dec. 5, Regina Resnik, twenty year old American soprano, appeared as Lady Macbeth in place of Florence Kirk. Her vocal and histrionic talents earned her a cordial reception.

A third season is being outlined for next year with at least two new operas to be produced. Erich Wolfgang Korngold's 'Kathrin' is scheduled with Jarmila Novotna probably singing the title role which was written for her. Another new work will be one of the fifteen short American operas submitted in the company's recent contest.

Anderson Terms Accepted by DAR

Marian Anderson, Negro contralto, will sing in Constitution Hall on Jan. 7 for the benefit of United China Relief and no segregation of races will be permitted in the seating arrangements. Under the terms reached by Miss Anderson and the Daughters of the American Revolution, owners of the hall, the DAR offers the free use of its buildings and staff for the benefit, but Miss Anderson's appearance "is not to be regarded as a precedent in so far as her future engagements in Constitution Hall are concerned."



Sir Thomas Beecham, Who Conducted the Revival of 'Manon' on Dec. 12

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Peace on Earth — Good Will Toward Men

THESE words ring hollowly today in a bleak world. There is no peace, and good will among men sits precariously in the balance. Complete victory over implacable enemies must be the single purpose of all free men.

The Christian concepts of life and philosophy which we memorialize on the Christmastide are under unique and terrible attack from the East and from the West. Men speak in strange tongues and there is little of consonance among them.

The connection between music and this global cacophony would seem far to seek. But the connection is that of an antithesis. Music, for centuries a handmaiden of the Christian religion, is an ingredient, a singular and important one, in the antidote which one day must exorcise the poison of war.

These are platitudes: that music is a universal language among men; that music unites minds and hearts; that music ennoble thought and sublimates emotions. Being platitudes, they receive lip service merely, while their veritable reality is forgotten.

The pursuit of artistic culture, including music, is a pacific occupation. Mongers of war have sought before now to bend the exalted figure of art to their own mean devices. Today they are busy at it as never before. But their writhings can be only ephemeral perversions which must recoil upon them.

As an instrument of peace, as a medium of spirituality, as a guarantor of understanding, affection and good will among men, music has a predestined part to play. It will not fail. And we must not forget.

The War, Programs and Criticism

NOT only must music go on but music must maintain its standards, whether of composition or performance, so far as is possible, throughout the war that will continue until victory is achieved. Difficulties are to be expected and the test for all concerned is the manner and the degree in which they meet and overcome these difficulties. There can be no good reason, in the first place, for any cheapening of programs. Those who love serious music have not suddenly come to prefer the inferior or the frivolous. Individual recitalists, as well as those who have the choosing of what opera and symphonic institutions will present, may need to be reminded of that cardinal fact. Music has not been put in some special compartment because of the war. Music lovers have not lost their taste or their sense of discrimination by reason of the grim business that must be fought through to a finish. The relation between art music and popular music is precisely what it always has been. Each has its place. But the two fields are as separate in war time as they are in times of peace.

The notion that the war public craves light-hearted amusement more than the public of tranquil years needs a deal of proving. But if it is so, there are others besides serious musicians and musical institutions of the fundamentally serious type to supply it. Moreover, they will supply it much better than the musical artist whose gifts are for art expression. In the camps and other stations of the armed forces all kinds of programs are to be expected and no greater folly could be indulged in than to attempt to set before the men of the war services only what could be classified as "high-brow." But entertainment for soldiers, sailors and marines, important as it is, must be looked upon as something in addition to the regular ministrations of music in the cities and towns of America.

The military posts and concentration points present all manner of special problems that will be met in their special way. But these are not properly problems of the concert halls. The service men who spend their free time listening to opera, symphony, chamber music and recitals as they are presented in our regular city auditoriums are there because they love good music. Nothing need be "put down a notch" for their sake. Indeed, there is every reason to believe that they will feel particularly disappointed and even cheated, if, hungry for the best in music, they find that they have thrown away their precious hours of leave on something that is intentionally below the standard they had reason to expect.

As with the artist, the producer and the manager, so it is with the critic. No possible reason exists for him to lower his standards because of the war. He can take into consideration the difficulties that may arise in this or that venture because of the drain of the war services, but, if so, his reviews should make that point clear to the reader. If the best that is available is not really as good as it ought to be, he will do no good by evading or glossing over the issue. A writer can be sympathetic without falsifying the facts. Criticism should hold up a mirror to what is taking place and the reflection that is passed on to those who may or may not have been present at the event must not be a misleading one. To make allowances is not the same as to praise what is distinctly bad or just second rate. The absence at the moment of anything better

Personalities



Jascha Heifetz, Recently Recovered from an Attack of Pneumonia, in New York with Mrs. Heifetz, En Route to California, Where He Will Convalesce at Home with His Family During the Holidays

Sibelius—On his seventy-eighth birthday which occurred on Dec. 8, Jan Sibelius was said to be working in his home near Helsinki, Finland, upon his eighth and ninth symphonies.

Rachmaninoff—The American Red Cross and Russian War Relief shared equally the proceeds of Rachmaninoff's recent Carnegie Hall recital, each organization benefitting by over \$2,000.

Heifetz—The violinist Jascha Heifetz bequeathed his dog Roy, a great Dane which he has had at his country home in Connecticut since he was a puppy, to national defense. Roy met all army tests and has joined the service.

Enters—Besides giving a series of performances to sold-out houses in Hollywood, Angna Enters, dance-mime, has found time to complete the first half of her forthcoming book, a volume of personal reminiscences entitled 'Silly Girl', and to paint a portrait of Fanny Brice.

Fabian—Formerly a member of the Chicago Opera, Mary Fabian is now with the WAACS in training at Fort Des Moines, Ia. When a reporter attempted to interview her as she was leaving New York for camp, Miss Fabian declined the honor. "I'm in the army, now!" was all that she would say.

can never justify a false show of enthusiasm for something that the reviewer and many other experienced listeners really find mediocre or worse.

If now and then, or even quite frequently, we fall short of the highest flights of music and performance in our war endeavors, that need not greatly disturb us, if we cling to our rightful standards of taste. The second best and third best are still good. We ought to enjoy them and doubtless will, along with that "first" best that we have every reason to believe will not vanish from their side. But let us guard against the notion that we ought to regard the second best and third best as beyond criticism, merely because war has imposed certain disadvantages on us. Our standards are more important than the fortunes of any artist or artistic institution.

BIRTHDAY EVENT LISTED BY LEAGUE

Plan First Reception to Honor American Composers—New Works to Be Heard

Members of the League of Composers will attend the opening program and first reception to American composers, on Dec. 27, at the Museum of Modern Art. A program of "birthday" works specially written for the League by American composers will be presented. Arthur Shepherd, who is coming from Cleveland to conduct the opening work for chamber orchestra, has written a dedication called 'Praeludium-Salutation'.

Virgil Thomson will present series of 'Portraits' of American and European friends, which will be played by Ralph Kirkpatrick on the harpsichord. 'Three Pieces for Piano' by Roy Harris will be played by his wife, Johana Harris. Lazare Saminsky will conduct his work 'Rye Septet with Voice' for chamber orchestra and voice, and Maria Maximovitch will be the soloist. A work for Wind Quintet by Douglas Moore will also be heard. The program will conclude with a 'Concertino' for strings and woodwind by Bernard Wagenaar, conducted by the composer. Members of the New York Philharmonic-Symphony will make up the chamber orchestra. Following the program, a reception to American composers will be held in the Museum.

William Schuman has dedicated to the League a birthday premiere for violin and clarinet, which will open a new series of broadcasts presented by the League on the same day. Each broadcast will include one composer who is on the faculty of a university, college or leading music school. Following the introduction to this series which will be given by Mrs. Arthur M. Reis, chairman of the Executive Board, the composer will answer questions regarding contemporary music. The second program in this series on Jan. 3rd, will present Darius Milhaud, Professor of Music at Mills College, and the commentator will be Marion Bauer. On Jan. 17, Walter Piston will be the composer and Henry Cowell, commentator. Douglas Moore will be heard on Jan. 31.

SPONSOR NEW MUSIC FORUM IN TOWN HALL

Virgil Thomson to Lead Critical Discussions of Works Played on Three Programs

The Town Hall Music Forum, a new subscription series of three events sponsored jointly by the Town Hall music committee, Walter Naumburg, chairman, and the Boosey and Hawkes Artist Bureau, will be launched on Jan. 13. Daniel Saidenberg, conductor of the Saidenberg Little Symphony will be the artistic director and Kenneth Klein, director of Town Hall concerts, the executive director.

Virgil Thomson, composer and music critic of the New York *Herald Tribune*, will act as professional critic on each program, the second halves of which will be devoted to discussion of the music played. The audience as well as the performers may join in the forum.

The first evening will be devoted to the music of William Schuman who recently won the New York Music Critics Award. Mr. Schuman's new Concerto for piano and small orchestra will be performed by the Saidenberg Little Symphony with Rosalyn Tureck at the piano. The Collegiate Choral under Robert Shaw will present five new choral works by Mr. Schuman, Bach's Concerto in F

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1922



GLIMPSES OF A 'THAIS' REVIVAL

At the Left, Maria Jeritza in the Title Role. Above, a Metropolitan Group Posed Informally on the Set. From the Left, Louis Hasselmans, Conductor; General Manager Giulio Gatti-Casazza; Mme. Jeritza; Clarence Whitehill, the Athanaël, and, Below, Wilhelm von Wymetal, Stage Director

Another Eternal Question

Is the American Composer of Today Denied Opportunity? Records Show More Novelties by Native Musicians Played in New York Last Season Than Those of Any Other Nationality.

1922

Now, Really!

"American opera-goers believe anything a European does is all right," said Mr. Polacco. "If an American singer were to sing one note badly, they would immediately say his entire performance was terrible, yet singers from Europe who sing badly enough to make a director sick, are applauded."

1922

Still Waiting

The Producing Managers Association recently voted to establish a single central office for the sale of tickets at a commission of ten cents. The present system of distribution at the theater box offices and at a number of agencies, it is asserted, allows too many opportunities for tickets to be "cornered" and sold at enormous prices.

1922

Truth in Jest

These are days of augmented choirs. In a holiday mood, a contemporary prints it "argued."

1922

Pre-Holiday Week at Metropolitan

At the Metropolitan, 'Die Walküre' with new Sieglinde, Elisabeth Rethberg; Margaret Matzenauer as Brünnhilde, Jeanne Gordon as Fricka, Curt Taucher and Clarence Whitehill; 'Romeo et Juliette' with Bori and Gigli; 'Samson et Dalila' with Caruso and Matzenauer; 'Lorelei' with Alda and Gigli; 'Der Rosenkavalier' with Jeritza, Easton and Rethberg, 'La Bohème' with Alda, Chamlee, Scotti and Yvonne D'Arle.

1922

Still Shy

The flickering film does not appeal to John Charles Thomas. He recently received offers to make his debut as a motion picture actor but declined in favor of the concert platform.

1922

Minor presented with Miss Tureck and Daniel Saidenberg also will be heard.

The second Forum, Feb. 17, will be devoted to music by Aaron Copland, the third, March 31, to young American composers. From the scores performed on this latter program the Town Hall Music Committee will select the winner of the Town Hall Award in Composition for 1942-43.

Pre-Civil War Collection on Display

A collection of pre-Civil War ballet programs, music covers and other souvenirs of ballet Americana of the period between 1830 and 1860, is now on exhibition in the Students' Library at Cooper Union. It has been arranged by Allison Delarue of the Cooper Union staff.

Sons of Orchestra Men Serve

Six members of the New York Philharmonic-Symphony have sons in the armed services. Mishel Piaastro, concertmaster, has a son, Boris, in the Army Air Corps. Roland, the son of second violinist Alexander Ribarsch, is in the Coast Artillery; Walter, son of first horn player Bruno Jaenicke, is a lieutenant in the Army Air Corps; Archie, son of double-bassist Theodore Fishberg, is a doctor with the Army overseas, and Morris Tivin, another of the double-bass players, has two sons in the service, Emanuel in

the West Point Band and Julian in the Steward Field Band. Maurice Van Praag, the personnel manager, and Nat Van Praag, the assistant librarian, also have sons in the service.

Victory Rally for Greece at Metropolitan Broadcast

A victory rally for Greece was broadcast from the Metropolitan Opera House on the afternoon of Dec. 12, during an intermission in the performance of 'La Bohème.' Addresses were made by Kimon Diamantopolous, Greek Ambassador to the United States; Cyrus Sulzberger, Jr., foreign correspondent of the New York Times, and Nicola Moscona, Greek bass of the Metropolitan Opera. Also taking part were Lucrezia Bori, chairman of the Metropolitan Opera Guild, and Helen Traubel, soprano of the company.

Musicales Aid Russian Relief

A new series of fund-raising musicales was launched recently by the musicians' wives committee, a subdivision of the women's division campaign committee of Russian War Relief. The musicales are held in private homes, presenting an outstanding artist and taking up a collection. The initial program was at the home of Mrs. N. Penrose Hollowell. Joseph Szigeti was the artist. Eighty-two guests contributed \$2,400.

U. S. Plea in Petrillo Case to Go to Supreme Court

CHICAGO, Dec. 20.—Permission was granted on Dec. 10 by Federal Judge John P. Barnes, to the government to appeal to the United States Supreme Court his decision of Oct. 12 dismissing a government petition for an injunction to end the American Federation of Musicians' ban on recorded music.

Chavez Completes New Toccata

Carlos Chavez, conductor of the Symphony Orchestra of Mexico, recently completed a Toccata for percussion instruments and is now at work on a series of choral pieces to English texts. The new Toccata will be introduced next season in Chicago under the auspices of the Museum of Modern Art.

'Rosenkavalier' for Smith College Benefit

The annual Smith College Benefit performance at the Metropolitan Opera House will be Strauss's 'Der Rosenkavalier' on the evening of Jan. 8, with Risë Stevens and Lotte Lehmann in the leading roles. Reservations for the performance are being made at the headquarters of the Smith College Club at the Hotel Weylin.

CONCERTS: Instrumentalists and Singers Share Recital List

(Continued from page 14)

violin alone, the Sonata No. 1 in G Minor, and the Partita, No. 2, in D Minor. The Musical Art ensemble played Haydn's Quartet in G, Op. 64, No. 4, one of the composer's greatest. Mr. Huberman's Bach playing was really noble, the expression of a musical vision in which prodigious technical powers were the servant, not the master of the mind. If not on the same plane, the performance of the quartet was highly enjoyable. S.

Zino Francescatti, Violinist

Artur Balsam, accompanist. Carnegie Hall, Dec. 4, evening:

Concerto in D Minor.....Tartini
Chaconne.....Bach
Sonata in A.....Franck
Concerto in D, Op. 6
Paganini-Francescatti
Tzigane.....Ravel

Playing the famous Hart Stradivarius, which he recently acquired, Mr. Francescatti made one of the truly memorable contributions to the season's profusion of violin recitals. Long known as an expert technician, he accomplished on this occasion what amounted to a faultless performance, technically, at least in that portion of the program heard by this reviewer. He never was at variance with the true intonation, his bowing was fluid and unerring and no feat of passage-work daunted him. Moreover, his sense of style and his power of evocation, as seen in the Bach Chaconne and the Franck Sonata, especially, were towers of strength and beauty which completed the vision of great music-making. Mr. Balsam was an able collaborator. E.

George Copeland, Pianist

Town Hall, Dec. 5, afternoon:

Sonata in A.....Geminiani
Sonata in D.....Haydn
Valse in A Minor; Etude in A Flat,
Op. 25, No. 1.....Chopin
Etudes Symphoniques.....Schumann
'Maschere che passano', Nos. 1, 2
and 5.....Malipiero
'Et la lune descend sur le temple
qui fut'; 'Les fées sont d'exquises
danseuses'; 'Pagodes'; 'La cathé-
drale engloutie'.....Debussy
'Seguidilla'; 'Cordoba'.....Albeniz
'Tientos'.....Infante

Returning to the local concert stage after four seasons, Mr. Copeland played the two early sonatas with characteristic charm of touch and nuance and style and then invested the Chopin waltz with insinuating grace and the 'Aeolian Harp' etude with a mood of true poetry. And when an artist can play compositions in the smaller frame with such distinction and musical appeal there is no reason to call upon him to include such a work as the Symphonic Etudes, for which he is not by any means so well equipped either technically or by musical sympathy. He sustained his



Zino Francescatti



George Copeland



Lotte Lehmann



Sidor Belarsky



Vronsky and Babin

reputation as an especially fine Debussy interpreter in 'Pagodes' and 'The Sunken Cathedral', though less well in the other pieces, and played all the Spanish pieces with much color, imagination and zest. C.

Lotte Lehmann, Soprano

Paul Ulanowsky, accompanist. Town Hall, Dec. 6, afternoon.

'Der Lindenbaum' 'Das Fischermäd-
chen', 'An den Mond', 'Lachen und
Weinen'.....Schubert
'Nicht mehr zu dir zu gehen', 'Der
Kuss', 'Es träumte mir', 'Bitteres
zu sagen denkst du', 'Meine Liebe
ist grün'.....Brahms
'Colloque sentimental', 'La Flute de
Pan'.....Debussy
'L'Invitation au voyage'.....Duparc
'Nicolette'.....Ravel
'Der Genesene an die Hoffnung',
'Nachtzauber', 'Meine Liebster
singt', 'Wie lange shon', 'Morgen-
stimmung'.....Wolf

Mme. Lehmann's preeminence as an interpreter of the German Lied attracted a capacity audience which found much to applaud at this recital. If anything, the soprano surpassed even her own general excellence in the Schubert, Brahms and Wolf groups. The selections were for the most part unhackneyed and lay well within her warm middle voice. Best of all there was more emotional restraint and a concomitant increase in vocal and interpretative artistry. Her dramatization of the lovely postlude to 'Wie Lange shon' distracted attention from the delicate playing of Mr. Ulanowsky but presentations like those of 'An der Mond' and 'Es träumte mir' more than made up for such minor offences. The French group was something of a departure, and not an altogether satisfying one, for Mme. Lehmann. She sang each well and made the Debussy songs quite effective. But she is a Lieder specialist and French requires a different approach. K.

Sidor Belarsky, Bass-Baritone

The Russian-born artist, with Ivan Basilevsky at the piano, gave a recital in the Town Hall on the evening of Dec. 6 revealing endowments of a

notable order, both vocally and interpretatively. The singer handled his voice with exceptional skill in the 'Catalogue' aria from 'Don Giovanni' and in several other "patter" songs by Russian composers, including Farlaf's Rondo from 'Russlan and Ludmilla' and Varlaam's story from 'Boris Godunoff'. Also engagingly sung were Tchaikovsky's 'Speak Not, O Beloved', an Oriental Song by Rachmaninoff and secure performances of Handel and Haydn arias. Other Russian songs and music by Manzuca, Wolfe, Ferrari and Thomas completed the program. W.

Vronsky and Babin, Duo-Pianists

Carnegie Hall, Dec. 8, evening:

Sonata No. 2 in C Minor for Two
Claviers and Pedal.....Bach-Babin
Duetto Concertante after Mozart
Busoni
Symphonic Dances, Op. 45.....Rachmaninoff
Tango; 'Circus Polka'.....Stravinsky-Babin
Three March Rhythms: 'Military',
'Funeral', 'Processional'.....Victor Babin
'Scaramouche'.....Milhaud

This recital was another edifying demonstration on the part of Vitya Vronsky and Victor Babin of the perfection to which the art of two-piano playing can be brought. These superlative artists have so completely similar a tonal approach and response to musical subtleties, as shown in the identical molding of phrases, for one thing, that the listener cannot tell without looking which of them is playing at a given time. The more the pity that the program contained so little that could stir the deeper emotions. The Busoni Duetto was played with a truly Mozartean bubbling lilt and sparkle and the Bach sonata, one of four arranged by Mr. Babin with expert adroitness, was made a richly rewarding experience, whereas the Rachmaninoff Symphonic Dances cried out for their native element, the orchestra. C.

Kurt Appelbaum, Pianist

By his playing of the sonatas in A, Op. 101, E Flat, Op. 27, No. 1, and A Flat, Op. 110, at his third Beethoven recital at Town Hall on Dec. 12, late afternoon, Kurt Appelbaum demonstrated more forcefully than ever that with his native lyricism and command of beautiful tone in softer passages and of sensitive nuance his efforts would more advantageously be spent on music of a different school. Fundamental lack of Beethoven style, basic errors and hard fortes were again unfortunate defects. C.

Simone Michelle, Dancer

Simone Michelle gave a solo dance recital in the New York Times Hall on the evening of Dec. 1, earning polite applause for pseudo-ballet choreography and for adequate technical facilities to meet its requirements. There was variety in her program utilizing music by Grieg, Ibert-Debussy, Bach, Chopin, Schumann, Casella, Scriabin, McBride, Debussy, Rachmaninoff and her able accompanist, Hellmut Baerwald.

The movement within each work tended to monotony, however, as Miss

Michelle's preoccupation with her hands, arms, and upper torso militated against much climax or development. K.

Emanuel List, Bass

Since opportunities to hear Schubert's 'Winterreise' in an artistically satisfying performance are still rare, the recital given by Emanuel List, bass of the Metropolitan Opera, at the New York Times Hall on the evening of Dec. 7, was a special occasion for lovers of Lieder. Mr. List's interpretations were convincing and his singing unusually plastic and varied for so heavy a vocal equipment. The audience recalled him many times. R.

Ralph Kirkpatrick, Harpsichordist

The first in a series of four recitals was given by this well known player of the harpsichord in Carnegie Chamber Music Hall on the evening of Dec. 2. The program included the first two Partitas from Bach's 'Clavierübung', all fifteen of the two-part inventions, the Fantasy in C Minor and the opening fugue from the 'Musical Offering'. Mr. Kirkpatrick has an individual, but wholly justifiable, sense of style in Bach playing. Concentration on legato was evident throughout, but it did not interfere with proper phrasing, and the dynamic colorings were both just and interesting. E.

Samuel Dushkin, Violinist

The first of a series of recitals entitled 'Profiles of Three Centuries of Music for the Violin' was given by Samuel Dushkin in the Town Hall on the evening of Dec. 8. Erich Ito Kahn was the accompanist. The program, devoted to 'Romanticism and Impressionism', held a Sonatina in A Minor by Schubert, the Debussy Son-

(Continued on page 25)

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PLAY SYMPHONIE BY SZYMANOWSKI

**Rubinstein Heard as Soloist
under Ormandy—Hinde-
mith Work Given**

PHILADELPHIA, Dec. 20.—Music of our contemporary era had special prominence on recent Philadelphia Orchestra programs. The concerts of Dec. 11-12-14, Eugene Ormandy conducting, brought first local performances of the late Karol Szymanowski's Symphonie Concertante for piano and orchestra, Op. 60, the formidably difficult solo part having a masterful exponent in Artur Rubinstein, to whom the composition is dedicated.

Dated 1932, the work impressed as a brilliant achievement, decidedly "modern" in its harmonic idioms, melodic and rhythmic patterns, and orchestral effects, and requiring keen directional and ensemble treatment as well as solo virtuosity, all of which it had. However, the chief interest derived from structure and instrumentation and it was hard to discern much of those esthetic and emotional elements which guarantee an enduring place in public favor.

The other contemporary composition, Hindemith's 'Mathis der Maler' Symphony, found a much more enthusiastic reception, the splendid reading achieved by Mr. Ormandy and the orchestra winning prolonged plaudits for a rich art work of our time. The composer, present at the Dec. 12 concert, was honored with a thunderous ovation. The program also listed Grieg's A Minor piano Concerto with Mr. Rubinstein an authoritative and imaginative soloist and Mr. Ormandy leading a beautiful orchestral accompaniment. Rossini's gay and tuneful 'L'Italiana in Algeri' Overture completed the list.

Harris Symphony Played

Roy Harris's Symphony No. 3 had its Philadelphia premiere under Mr. Ormandy's baton on Dec. 4, conductor and band putting forth their best efforts to realize a convincing publication and gain a cordial acceptance. The composer appeared on the stage at the first concert to take his share of the honors. In its one movement the Symphony manifested a high measure of craftsmanship in fabrication, development (including some artful contrapuntal writing), and orchestral texture and color, but its immediate musical impact lacked strength and depth of real meaning. However, there remained the desire to hear the work again in order to form a better appraisal. It was repeated on Dec. 5.

Goldmark's violin Concerto in A Minor and Brahms's E Minor Symphony, No. 4, completed the schedule, the presentations being wholly admirable. Oscar Shumsky, now First Class Musician in the U. S. Navy Band at Washington, was an expert and communicative soloist in the Concerto, his interpretation in all regards demonstrating that he is one of our outstanding young American artists.

Rounding out the roster of contemporary composers represented was Shostakovich, whose Prelude and Scherzo introduced the Orchestra's Youth concert on Dec. 7 with Mr. Ormandy as conductor and commentator. Other works included Schubert's 'Unfinished' Symphony and music from Wagner's 'Tannhäuser' and 'Götterdämmerung' as well as Christmas carols, sung by the audience. Constance Stokes, a very gifted and

promising young Negro mezzo-soprano, and a winner in the Youth Concerts Soloists' Auditions, sang 'O mio Fernando' from 'La Favorita' and songs by Rachmaninoff and Dvořák.

ANDERSON DRAWS CAPACITY THROG

**Carmen Amaya and Troupe
Dance — Many Choral
Concerts Proffered**

PHILADELPHIA, Dec. 19.—With an assemblage of uniformed service men on the stage and the auditorium proper filled to the limit, Marian Anderson appeared in the Academy of Music on Dec. 3 in the course of Emma Feldman's All Star Concert Series. The famous Negro contralto was loudly acclaimed for her beautifully-voiced and richly-expressive interpretations of arias, songs and several spirituals. Franz Rupp was an admirable accompanist.

Sonatas by Mozart, Haydn, Beethoven, Hindemith, and Schubert made up a rewarding program by the Philadelphia Pianists Association at Ethical Culture Society Auditorium on Dec. 7, the artists being Bessie Freed, Edith Gross, Mildred Whitehill-Richter, and as a team in Schubert's G Major Sonata, Op. 140 (four hands), Vladimir Sokoloff and Ralph Berkowitz. Mr. Berkowitz in the Academy of Music Foyer on Dec. 4 proved an exceptionally able pianist in Liszt's B Minor Sonata and other works.

A generous measure of the color, rhythm and excitement associated with Spanish and Gypsy dances and music was furnished by the exhilarating Carmen Amaya and her troupe at the Academy of Music on Dec. 10 under Philadelphia Forum auspices. Piano music of the Eighteenth Century was tastefully interpreted by Maxim Schur at the University of Pennsylvania on Dec. 11, and other events presented Barbara Troxell, soprano, and Edith Evans Braun, pianist, at the Franklin Institute; William Marshall, well-endowed young Negro tenor, at Witherspoon Hall; Robert Parris, pianist, at the University of Pennsylvania.

Choral Events Increase

The past weeks also witnessed an increase in choral programs. On Dec. 9 at the Academy of Music the Orpheus Club, Clifford Dinsmore conducting, was heard with Marjorie Tyre, harpist; Anton Horner, horn; Charles Linton, pianist, and the boys of St. Marks Choir, H. William Hawke, director, assisting. Under Harold W. Gilbert's leadership the Mendelssohn Club and the Choir of Old St. Peter's Church joined for a gratifying Christmas concert with Robert Elmore, organist, as assisting artist, and the Junger Maennerchor with Leopold Syre directing and Edgar Mills, baritone, as soloist, upheld its reputation as one of our best male choruses. There were also presentations of Richard Purvis's 'Mass of Saint Nicholas' and a program of Christmas carols by Philadelphia composers with Alexander McCurdy in charge.

The city's musical clubs and organizations continue their activities. On Dec. 1 at the Art Alliance the Philadelphia Music Teachers Association presented music by Charles Gilbert Spross, the composer present as speaker and pianist, and other artists including Margaret Keiser and Marjorie Maytrott, sopranos; Lily Holm-

strand Fraser, contralto; Frank Oglesby, tenor, and Nina Prettyman Howell, violinist. On Dec. 8 at the Bellevue-Stratford, the Philadelphia Music Club staged its annual Christmas concert and pageant, the club chorus, H. Alexander Matthews, director, and other groups and artists taking part. On Dec. 10 the Duo Music Club. Mrs. Lewis Howell, presiding, held its twenty-sixth birthday luncheon, honoring the National Federation of Music Clubs and its president, Mrs. Guy P. Gannett, present as special guest of honor. John Hammill, Philadelphia Opera Company tenor, was heard on the musical program. The luncheon was also the occasion for the presentation of a Life Membership in the National Federation to Mrs. Howell, who heads the New Jersey State Federation as well as the local group.

LITTLE SYMPHONY OPENS NEW YEAR

**Zungolo Plays Concerto Led
by Barone—Lukas Foss
Heard as Soloist**

PHILADELPHIA, Dec. 20.—A remarkably interesting program opened the American Little Symphony's fourth season in the Academy of Music Foyer on Dec. 9. Conducted by the organization's young founder-director, Joseph Barone, the first half provided an unfamiliar Overture-Suite by Philipp Heinrich Erlebach (1657-1714) and Mozart's violin Concerto in A, No. 5. The soloist, Anthony Zungolo, gave a strong account of his abilities. He added a Paganini Caprice as an encore.

The second part presented Lukas Foss, twenty years old, and a gifted musician, as conductor, pianist, and composer. In Mozart's piano Concerto in G, No. 17, he guided a fine accompaniment from his place at the keyboard and played the solo passages with fluent technique and keen musical intelligence. Hindemith's impressive 'Trauermusik' followed (a first local performance) and had a convincing interpretation with the viola solos well done by Samuel Roens. Two of Mr. Foss's works attested to unusual compositional aptitude and promise: a charming and tastefully-orchestrated Interlude on a Sicilian folk tune from music for Shakespeare's 'The Tempest', which won the 1942 Pulitzer Prize for composition; and a vivacious and effective Allegro Concertante, written especially for the American Little Symphony. Mr. Foss is a graduate of the Curtis Institute of Music and at present a pupil of Paul Hindemith at Yale University. He has also studied with Serge Koussevitzky.

With Janet Putnam, harpist, and Vladimir Sokoloff, pianist, sterling assisting artists, the Curtis String Quartet performed at the University of Pennsylvania Museum on Dec. 2 in the course of its series under auspices of the Chamber Music Society. Beethoven's Quartet in E Flat, Op. 127; Debussy's 'Danse Sacre' and 'Danse Profane' and Franck's Quintet in F Minor, constituted the enjoyable program.

GIVE WPA CONCERTS

**Carnevale Is Guest-Conductor —
Sabatini Leads Concertos**

PHILADELPHIA, Dec. 20.—Luigi Carnevale was an able guest conductor at a Pennsylvania WPA Symphony concert at the University of Pennsylvania on Dec. 13. The program presented Tchaikovsky's B Flat Minor Piano Concerto with August Vella as an assured soloist. As composer and arranger, Mr. Carnevale was represented by his 'Symphonic

Ode' and an amplified version of Rossini's 'Tancredi' Overture. Other works included 'A Night in Arphah' by Harry Adip, Philadelphia composer, and pieces by Bizet and Ippolitoff-Ivanoff.

Grieg's A Minor Piano Concerto
(Continued on page 33)



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Edmund Kurtz and Luboshutz and Nemenoff Play Under Baton of Lange

CHICAGO, Dec. 18.—Edmund Kurtz, first 'cellist, of the Chicago Symphony was soloist with that organization, under the baton of Hans Lange, at the Thursday-Friday subscription concerts on Dec. 3 and 4.

Passacaglia from 'Nobilissima Visione'... Hindemith
Concerto for 'Cello, B Minor, Op. 104... Dvorak
Variations Symphoniques—'Istar', Op. 42... d'Indy
Evocación, Fête-Dieu à Seville, Triana, from 'Iberia'... Albéniz-Arbós

Mr. Kurtz's playing of the Dvorak Concerto was rich in color and shading. The d'Indy 'Istar', Variations had a wealth of nuance and subtle changes of mood and the orchestra was pliant and flexible under Mr. Lange's direction. The Albeniz 'Iberia' selections were played with skill and understanding.

Luboshutz and Nemenoff, duo-pianists, appeared with the orchestra on Dec. 8.

Concerto Grosso, for String Orchestra, No. 1, Op. 6... Corelli
Concerto for Two Pianos in E Flat (K. 365)... Mozart
(Cadenza by Pierre Luboshutz)
Concerto for Two Pianos and Orchestra... McDonald
Don Juan, Op. 20... Strauss

Their interpretation of the Mozart Concerto had clarity, easy flowing line and they revealed a facile technique. The McDonald concerto had brilliance and gayety. A beautiful reading by the orchestra of the Strauss tone poem, 'Don Juan', held great dramatic intensity and the program began with a lilting performance of the Corelli Concerto Grosso.

The Thursday-Friday concerts on Dec. 10 and 11, contained the following program:

Suite for String Orchestra... Scarlatti-Byrns
Symphony No. 3 in A Minor, 'Scotch', Mendelssohn
Variations on an Original Theme, Op. 36... Elgar

Harold Byrns's arrangement of the Scarlatti Suite retained the delightfully crisp sparkle of the composition, making it a more than commendable transcription. Mr. Lange conducted with full appreciation of its translucent style and with a polished verve of indescribable charm. The 'Scotch' Symphony by Mendelssohn-Bartholdy was brilliantly done and the piquant Elgar 'Enigma' Variations were as fresh and charming as ever.

Joins Salter Management

Josephine Tuminia, coloratura soprano of the Metropolitan Opera, has been added to the list of Jack Salter Artist Management, it was announced recently. Miss Tuminia, a native of San Francisco, returned this month from Chicago where she was engaged in leading roles in four operas: 'Lucia' on Nov. 11, replacing Lily Pons on five hours notice; two performances of 'The Barber of Seville', Nov. 20 and Dec. 9; and in the role of Gilda in 'Rigoletto' with Lawrence Tibbett on Dec. 12.

Among her concert and opera engagements next season, Miss Tuminia will tour with the new Columbia All-Star Opera Quartet, also under the management of Jack Salter. Miss Tuminia has sung with the San Francisco Opera Company as well as the companies in New York and Chicago.

ST. LOUIS FORCES PAY VISIT TO CITY

Golschmann Conducts With Ganz As Soloist—Malko Leads Women's Group

CHICAGO, Dec. 17.—The St. Louis Symphony, Vladimir Golschmann, conductor, with Rudolph Ganz, pianist, guest artist, gave a concert in Orchestra Hall on Nov. 30, under the auspices of the Chicago Junior School.

Mr. Ganz's playing of the Tchaikovsky Concerto was fluent but without recourse to virtuoso display for the mere sake of effect. It was satisfying artistically and emotionally. Mr. Golschmann and his orchestra gave him splendid support.

A luminous reading of Debussy's 'Afternoon of a Faun', was especially gratifying, as was the Suite arranged by Sir Thomas Beecham from Handel's opera, 'The Faithful Shepherd'. A dynamic interpretation of Shostakovich's First Symphony was warmly applauded.

The third concert of the Woman's Symphony, Nicolai Malko, conductor, was given in Orchestra Hall on Dec. 9, with Evelyn Davis, violinist, as soloist. Miss Davis's playing of the Brahms Concerto had surety, facile tone and fine musical understanding. The orchestra was expertly guided by Mr. Malko in giving the best possible support.

Miaskowsky's Fifth Symphony, which Mr. Malko conducted in Russia at its world premiere in 1921, had the necessary vitality and understanding to make it a noteworthy achievement. The Vivaldi Concerto Grosso in D Minor, arranged by Alexander Siloti, began the concert.

Educators Meet in Chicago

CHICAGO, Dec. 20.—The first annual convention of the Illinois Music Educators Association merged with the first national Wartime Music Institute in this city from Nov. 12 to 14. The series of sessions was sponsored by the Music Educators National Conference.

Glenn Bainum in Army

Glenn C. Bainum, director of the band at Northwestern University for many years, has been commissioned

captain in the U. S. Army and is now in training at a special service school at Fort Meade, Md. After training he will become a music supervisor in one of the service commands. Captain Bainum was a lieutenant in World War I and was stationed then at Fort Meade.

RECITAL PROGRAMS ATTRACT THRONGS

Schnabel, Milstein, Vronsky and Babin Heard—Many City Artists Appear

CHICAGO, Dec. 19.—Artur Schnabel, pianist, gave a recital in Orchestra Hall on Dec. 1, under the auspices of the Adult Education Council. His program included sonatas by Schubert and Mozart.

The Russian Trio; Nina Meisow-Minchin, piano; Michael Wilkomirski, violin, and Ennio Bolognini, 'cello, gave a program at the Arts Club on Dec. 1. Mrs. Annette Thorn Anderson, soprano, gave a recital at the Gordon Club on Tuesday evening.

On Dec. 6, Nathan Milstein, violinist, gave a concert in Orchestra Hall, and on the same afternoon, Larry Adler, harmonic player, and Paul Draper, dancer, gave a joint recital at the Civic Theater. Aaron Rosen, young violinist, assisted by Sam Raphling, pianist, gave a recital in Curtiss Hall on Dec. 8.

On Dec. 6, the Fine Arts String Quartet inaugurated its series of twilight chamber music concerts in Fullerton Hall. Cara Verson, pianist, together with Marie Ludwig, harpist, Elva Gamble and Ethel Jones, sopranos, appeared in Curtiss Hall on Dec. 7, under the auspices of the Musicians Club of Women.

Vitya Vronsky and Victor Babin, duo-pianists, together with Gregor Piatigorsky, 'cellist, gave a concert in the Civic Opera House on Sunday afternoon, Dec. 13.

Mother, Father and Son Play

Albert Muenzer's violin recital on Dec. 13, had more than usual interest. He was assisted by Esther Payne, pianist, his mother, and Hans Muenzer, violinist, his father. It was a debut recital auspicious in all its varied details.

Nancy Ness, Norwegian mezzo-soprano, made her Chicago debut in Orchestra Hall Dec. 14, under the sponsorship of the Chicago Committee of the Norwegian Relief. Pearl Gran was Miss Ness's accompanist. Also assisting was the Norwegian Singers' League, a male voice organization, and the Norwegian Ladies Singers' League.

Regina Resnik to Sing in Mexico

Regina Resnik, dramatic soprano, has been engaged to appear under the baton of Erich Kleiber in Mexico, D. F., in February, when she will sing the role of 'Elisabeth' in 'Tannhäuser', Micaëla in 'Carmen' and a third role which will be decided upon later. These appearances will probably be followed by engagements in various Central and South American countries. Miss Resnik is under the management of William L. Stein, Inc.

Maggie Teyte participated in three concerts of French music given in Wigmore Hall, London, under the auspices of the French National Committee.

CALIFORNIA OPERA PRESENTS 'THE BAT'

Strelitzer Conducts Strauss Work Sung in English—Ballet Russe Seen

LOS ANGELES, Dec. 19.—The California Opera Group, directed by Theodore Bachheimer with Lauritz Melchior as patron, presented 'The Bat' in the English version by Donald H. Alden at the Ebell Theater from Nov. 20 to Dec. 5. Dr. Hugo Strelitzer conducted and principal parts were taken by Charles Platte, Robert Franklin, Edwin Dunning, Jack Shaffer, Eliene Lenner, Glorja Curran and Marguerite Kostelnik. The attendance indicated considerable interest in the Johann Strauss opus.

The Ballet Russe de Monte Carlo concluded a ten-performance engagement at the Philharmonic Auditorium on Dec. 5 with new ballets chalking up successes. Chopin Concerto by Nijinska, who lives here, her 'Snowmaiden' and Agnes de Mille's very American Western 'Rodeo' were given several times. 'Rodeo' was pronounced authentic by a critical audience of Hollywoodians and ranchers and Miss de Mille's dancing with that of Kokich and Franklin surpassed anything she had done here previously.

Mia Slavenska, Krassovska Youskevitch, Danilova, Tihmar, Guerard and a fair supporting company had enthusiastic and large audiences.

I. M. J.

Robeson on West Coast

Paul Robeson, singing the 'Ballad for Americans', is appearing this season with choral groups in San Diego and the universities of California and Oregon. Mr. Robeson will remain on the Pacific Coast through March. On his way back East, he is scheduled to appear as soloist with the Minneapolis Symphony.

Jaroff Cossacks in San Francisco

SAN FRANCISCO, Dec. 20.—Russian music has come to the fore with the visit of the Don Cossack Chorus led by Serge Jaroff, which sang to a capacity audience on the afternoon of Dec. 13.

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ST. LOUIS ENLISTS THREE SOLOISTS

Jepson, Ganz and Huberman Heard with Orchestra Under Golschmann

ST. LOUIS, Dec. 20.—The second pair of symphony concerts on Nov. 13 and 14 brought Helen Jepson as soloist. Looking very radiant and singing her best, Miss Jepson gave three Mozart arias and a group of three songs by Carpenter, Duparc and Hageman. Vladimir Golschmann had the orchestra well in hand through the Overture to Mozart's 'The Marriage of Figaro', Mendelssohn's Symphony No. 4 in A and Paul Creston's Pastorale and Tarentella.

The following concert on Nov. 20-21 brought a program of variety, which opened with the ballet suite from 'Cephale and Procris' by Gretry-Mottl, followed by Mussorgsky's 'Night on Bald Mountain' and the first half closed with Prokofiev's 'Overture Russe'. The remainder was devoted to a magnificent performance of the Brahms Violin Concerto by Bronislaw Huberman. At each performance, Mr. Huberman was recalled many times.

Former Conductor Returns

Intense enthusiasm reigned at the fourth pair on Nov. 27-28, when Rudolph Ganz, former conductor of the orchestra, returned as soloist. Mr. Ganz, participating in an all-Russian program, thrilled both audiences with his masterful playing of the familiar Concerto in B Flat by Tchaikovsky. Mr. Golschmann opened with the Prelude to 'Khovantchina' by Mussorgsky and for the closing work, gave a brilliant performance of the Shostakovich Symphony No. 1, Op. 10.

At the conclusion of the fifth pair of concerts on Dec. 4 and 5, Mr. Golschmann was given a veritable ovation after the closing work, the Brahms Symphony No. 1. The orchestra showed great brilliance in their playing and Mr. Golschmann's interpretation was majestic. It was entirely an orchestral program, opening with four excerpts from Handel's Suite, 'The Faithful Shepherd', arranged by Sir Thomas Beecham. Then followed a first, local performance of 'The Bright Land' by Harold Triggs, which was much enjoyed and the remaining number was Tchaikovsky's 'Francesca da Rimini', with its stygian inferences finely portrayed by the orchestra.

HERBERT W. COST

French Work Given Premiere by Raney-Blakesley Vocal Duo

BROOKLYN, Dec. 20.—The duo-recitalists Carolyn Raney, soprano, and Earle Blakeslee, tenor, gave the first American hearing of Messiaen's 'La mort du nombre' at the second concert of the American Artist Series in the Brooklyn Academy of Music on Nov. 24, with the collaboration of Arnold Belnick, violinist. The mood of the music is introspective, a setting of the French modernist's own text conceived as a conversation between two souls. Their other duets were Monteverde's 'Non vedro mai le stelle', Handel's 'Caro Autor', arranged by Brahms, and Bach's 'So keep we all this holy feast'. Particularly effective were 'Unter'm Fenster' of Schumann, 'Nur

wer die Sehnsuch kennt' of Schubert and two lovely duets by Fauré and Milhaud, 'Pleurs d'or' and 'Prends cette rose'. The artists also sang the first-act duet from 'Rigoletto'.

ST. LOUIS RECITALS

Jagel and Amaya Appear—First Chamber Concert Given

ST. LOUIS, Dec. 20.—The first musical event on the Principia Concert and Lecture Course took place in Howard Hall on Nov. 13, when Frederick Jagel, tenor of the Metropolitan Opera, gave a recital. Mr. Jagel's program opened with two works of Handel, followed by 'Three Pastoral Songs' by Roger Quilter, a French and Italian group, then an aria from 'Andrea Chenier' by Giordano and a final group in English. He was warmly acclaimed and added many extras. Robert Bruce MacDonald accompanied.

The second event on the Civic Music League took place on Dec. 1 at the Municipal Opera House, when Carmen Amaya and her group of Gypsy Dancers and musicians appeared in a colorful program. Typical Gypsy dances were interspersed with traditional Spanish dances and popular works and the capacity audiences enjoyed the program to the uttermost.

The first chamber music concert of the thirteenth season of the Ethical Society Series took place at Sheldon Memorial Hall on Nov. 26. The String Quartet is now composed of Harry Farbman, first violin; Eugene Campione, second violin; Herbert Van den Burg, viola, and Max Steindel, cello, all members of the St. Louis Symphony. The program, skillfully presented, contained the Haydn Quartet, No. 5 (The Lark), Fourth Quartet by Milhaud, and Brahms Quartet No. 1.

H. W. C.

St. Louis Philharmonic Opens Season

ST. LOUIS, Dec. 20.—The Philharmonic Orchestra, entering its eighty-third season, gave its first concert at the Scottish Rite Auditorium on Nov. 12, Alfred Hicks conducting. Mendelssohn's 'Fingal's Cave' Overture, 'Mother Goose' suite by Ravel and 'Capriccio Italien', by Tchaikovsky constituted the orchestral program. The soloist was Reta Von Thurn, an accomplished young pianist, who played the Beethoven Concerto No. 4 in highly approved fashion.

H. W. C.

Spalding to Play with San Francisco Symphony

On Jan. 15 and 16, Albert Spalding, violinist, will be soloist with the San Francisco Symphony, playing the Mozart A Major and the Samuel Barber violin Concertos. He will return East by way of the South, and will be continuously busy with concerts up to the middle of May. Mr. Spalding is also appearing for the USO shows, whenever these can be fitted into his concert tour.

Steber Sings in Kitchener, Ont.

KITCHENER, ONT., Dec. 20.—Eleanor Steber, soprano of the Metropolitan Opera, gave an hour-long recital for 800 Canadian Women's Auxiliary Corp officers and recruits in mid-November in the drill hall. Her program ranged from familiar classics to popular requests and anthems. Her accompanist was James T. Quillian, who contributed piano solos.

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Boston

By GRACE MAY STUTSMAN

KOUSSEVITZKY IN TRIBUTE TO FRENCH

Denya and Tourel Make Debuts with Boston Symphony, Aided by Radcliffe Chorus

BOSTON, Dec. 20.—In a brief speech which prefaced the afternoon concert of the Boston Symphony on Dec. 4, Dr. Koussevitzky reminded the audience that this pair of programs was a tribute to the indomitable spirit of the French people who are continuing their fight for freedom. Marcelle Denya, French soprano, made her Boston debut with the orchestra and created an excellent impression. Her voice is pleasant in quality and well controlled. Jennie Tourel, French contralto, was also heard for the first time with the orchestra, and she, too, made an immediate success.



Marcelle Denya

Further assistance was lent by the Radcliffe Choral Society, of which G. Wallace Woodworth is conductor. The complete program listed the Milhaud 'Le Cortège Funèbre', Debussy's 'The Blessed Damsel' for chorus, soprano and contralto, which had not been heard at these concerts since 1931, Ravel's 'Scheherazade' for soprano and orchestra, and orchestral excerpts from the Ravel second suite of 'Daphnis et Chloe'. We too seldom hear music of this particular quality unless an opus is occasionally performed as part of a program devoted to works more robust in character. To Dr. Koussevitzky and his men should be accorded high praise for a refreshing pair of programs.

Richard Burgin conducted the pair of concerts on Nov. 30 and Dec. 1, presenting the Lopatnikoff Sinfonietta and the Mahler Symphony No. 1 for orchestral works alone. Georges Laurent, first flutist of the orchestra, stepped forward to be heard in the Bach Suite in B Minor for flute and strings, and was warmly applauded.

VISITING ARTISTS PRESENT RECITALS

Kreisler, Crooks and Lehmann Welcomed—Vronsky and Babin Give Concert

BOSTON, Dec. 20.—In Symphony Hall, Fritz Kreisler duplicated former triumphs in a program listing Bach, Mozart, Debussy and some miscellany from other composers arranged by the violinist himself. Carl Lamson gave helpful support at the piano, and the audience which filled the hall and overflowed onto the stage, as in the old days, was lavish in its approval of everything Mr. Kreisler played. If one missed something of the old dexterity and bravura, one could rejoice in the beauty of tone quality which the artist evoked during the afternoon.

Richard Crooks, tenor, was also heard in Symphony Hall, in association with Richard Burgin, violinist

and concert master of the Boston Symphony. The artists were most cordially received in a program of songs and violin pieces by Handel, Durante, Stradella, Duparc, Paladilhe, Pressard, Fouldrain, and others.

Lehmann Returns

Lotte Lehmann, long a favorite singer here, was heard in one of her choice programs of Lieder, to the excellent accompaniments of Paul Ulanowsky. The singer was given an ovation by her delighted audience in Jordan Hall.

In the ballroom of the Hotel Statler, Vita Vronsky and Victor Babin, duopianists, regaled a capacity audience with a program of Bach, Mozart, Rachmaninoff, Tchaikovsky, Saint-Saëns and others.

Homer Humphrey, organist of talents too seldom revealed in recital, gave a program of interest in Jordan Hall, playing works by Bach, Kuhnau, Saint-Saëns, Franck and others. As always, Mr. Humphrey offered artistically sensitive performances.

SOCIETY ENSEMBLE PLAYS EARLY MUSIC

Conservatory Quartet Makes Debut—175th 'Messiah' Presented by Chorus

BOSTON, Dec. 20.—The Boston Society of Early Music presented a program of singular interest and charm, assisted by Olga Averino, soprano, and Norma Olson, 'cellist. The program included a work by Orlando Gibbons, for three viols; a Prelude and the 'Italian' Concerto by Bach, performed on the harpsichord; a Sonata for viola da gamba and harpsichord by F. X. Hammer; Divertimento No. 96 for viola da gamba, viola and cello by Haydn; and to close, the 'Orpheus' Cantata for soprano, violin, viola da gamba and harpsichord, by L. N. Clerambault. Paul Federovsky, Albert Bernard, Alfred Zighera and Putnam Aldrich were the instrumentalists. The concert was given in the Woman's City Club.

The Boston Conservatory String Quartet (Messrs. Elcus, Lauga, Lefranc and Langendoen of the Boston Symphony) made its formal Boston debut in a program which included the Mozart Quartet in C, Turina's 'La Oracion Del Torero' Quartet in one movement, the Tchaikovsky 'Andante Cantabile' and a Novelette by Glazunoff. Assisting the quartet (all of whom are members of the faculty of the Boston Conservatory of Music) were other faculty members: Margaret Holden, piano, Henri Girard, double bass, and Marcel Lafosse, trumpet, who joined the quartet in the Saint-Saëns Septet for trumpet, strings and piano. The quartet revealed excellent ensemble, plus a good sense of style.

Following long established tradition, the Handel and Haydn Society, conducted by Thompson Stone, gave its 175th performance of Handel's 'Messiah' in Symphony Hall on Dec. 13. The large chorus was assisted by a well proportioned orchestra and the soloists, who found favor with the large audience, were Gertrude Gibson, soprano; Winifred Heidt, contralto; Harald Stark, tenor, and Gean Greenwell, baritone.

The Boston String Quartet, founded by the New England Conservatory of Music and composed of Harrison

Keller, Alfred Krips, Georges Fouré, and Alfred Zighera, offered Randall Thompson's piquant Quartet No. 1 in D minor and the infrequently heard Quartet in D by Franck. The concert was a benefit for the scholarship fund of the conservatory.

ROCHESTER COMPANY IN DONIZETTI OPERA

Produces 'Lucia' with Landi and Reggiani—Don Cossack Choir Head

ROCHESTER, Dec. 20.—The Rochester Grand Opera Company presented 'Lucia di Lammermoor' at the Auditorium on Dec. 4, before a large audience. The leading roles were taken by Hilde Reggiani, soprano; Bruno Landi, tenor, both of the Metropolitan Opera Company; Claudio Frigerio, baritone, and Nino Ruisi, bass.

Ella Belle Davis, Negro soprano, was presented in recital on Dec. 10 at Mt. Olivet Church. Miss Davis was enthusiastically greeted by a large audience. Marie P. Davis, her sister, was an excellent accompanist.

The Don Cossack Choir came to the Eastman Theater on Nov. 20, and gave a stirring concert before a large audience under the auspices of the Rochester Civic Music Association. The program was considerably lengthened by the many demands for encores. The "A" Series at the Eastman Theater lost a concert recently with the cancellation of Lily Pons's appearance scheduled for Dec. 8, on account of a cold.

Jaques Gordon, who came to the Eastman School of Music last season as head of the violin department, was presented in recital at Kilbourn Hall on Nov. 24, with Emanuel Balaban at the piano. He was very cordially received. M. E. W.

John Charles Thomas to Begin Radio Program

John Charles Thomas, baritone, will begin a twenty-six week series of broadcasts over the National Broadcasting Company's networks on Sunday afternoon, Jan. 10. The broadcasts will consist of half-hour programs of songs by Mr. Thomas and are sponsored by Westinghouse.

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DALLAS WELCOMES RECITAL VISITORS

**Steber, Heifetz, Arrau,
Draper, Adler, Marcus,
Newhall Appear**

DALLAS, Dec. 20.—Dallas music lovers have the good fortune to have already heard several interesting programs, with more to follow.

As has been their custom for the past several seasons, the music committee of the Dallas Woman's Club presented a young artist, Eleanor Steber, soprano of the Metropolitan Opera, in a charming and well sung program on Oct. 30, complimentary to the members. Miss Steber proved to be a well schooled and most artistic singer, and gave a program of charm and unusual variety. Her efficient accompanist was James Quillian.

The Civic Music Association has presented two outstanding artists this season. The first was the incomparable violinist, Jascha Heifetz, who was heard in a well rounded program on Nov. 5, before a capacity audience which waited patiently for the artist to begin his program. On account of transportation difficulties, instead of beginning at 8:15 p.m. as scheduled, Mr. Heifetz did not start his varied program until 10 p. m. Bach Beethoven, Lalo and a group by Schubert, Tchaikowsky, Szymanowski, Prokofieff, and Weinowski were offered. His splendid accompanist was Emanuel Bay.

Arrau in Local Debut

The second artist presented by the Civic Music Association was the eminent Chilean pianist, Claudio Arrau, on Dec. 8. It was the artist's first appearance here and he was warmly greeted by a large audience. His program proved him a technician of the first magnitude, and he charmed his audience with his versatile interpretations. Compositions by Haydn, Brahms, Chopin, Liszt, Granados, Ravel, and Debussy were played. McFarlin Memorial Auditorium was the scene of these programs.



INSTRUCTION IN THE DANCE

Backstage in St. Joseph, After the Performance by Carmen Amaya and Her Troupe, Officers of the Civic Music Association Receive Pointers from the Dancer (Center) and Members of Her Ensemble (on Miss Amaya's Left). Left to Right, in Mufti, Are Mrs. Nate Block, Helen Dolan, Secretary; Rabbi Myron M. Meyer, Robert G. Maxwell, President of the Association; Lloyd A. Walker, Treasurer, and Mrs. Harry Johnson

St. JOSEPH, Mo., Dec. 18.—Carmen Amaya and her Spanish ensemble recently danced in the Civic Music Association series in this city. Spanish dancing, particularly of the flamenco variety, is not well known here, but the CMA membership applauded and shouted as though they were veterans. It is said that never in the twelve

years that the association has functioned, has any attraction created such a furore. The current series began on Oct. 20 with the appearance of Jean Dickenson. Still to be heard are Claudio Arrau, Thomas L. Thomas and the St. Louis Symphony. Robert G. Maxwell is president of the association.

Paul Draper, dancer, and Larry Adler, harmonica virtuoso, gave a joint program on Oct. 26, presented on the Community Course at McFarlin Memorial auditorium. It proved a most exciting event, and was much appreciated by a large audience.

A newcomer in Dallas, Adele Marcus, pianist, was presented in an excellent recital at the Dallas Little Theater on Nov. 29 under the auspices of the Alumnae Association of Hockaday School. Miss Marcus is a member of music faculty at Hockaday, where her husband, Frederick Kitzinger, is head of the piano department. Miss Marcus proved to be a brilliant pianist, employing impeccable technique in her exacting performance of a varied and interesting program.

Stafford Newhall, yeoman second class, who is on recruiting duty here, for the Naval Aviation Cadet Selection board, gave a well planned and executed piano recital at Dallas Little Theater on Oct. 9. The fund thus realized was presented to the Navy Relief Fund. Mr. Newhall is from Philadelphia and has had much experience as a recitalist and gave a splendid account of himself.

New Ensemble Appears

On Dec. 13, a new string ensemble, composed of sixteen local musicians, under Frederick Kitzinger, pianist and conductor, gave its initial program at the Dallas Little Theater. The group of fine performers gave the Concerto Grosso for Christmas night by Corelli. Eloise Snyder, soprano, sang a group of songs, and Byron Janis played well the Piano Concerto in D Minor by Bach.

The WPA Sinfonietta, which gave many programs during its existence, has been disbanded. The last conductor of this group was Achilles Taliaferro.

The meeting of the second district of the State Federation of Music Clubs was held in Dallas on Nov. 20 and 21. The business sessions were interspersed with musical programs, which were much appreciated.

composer at the piano. The Britt String Sextet also took part in the program, playing d'Indy's Sextet in B Flat, Op. 92, and the Brahms G Major Sextet, Op. 36. Béla Bartók, who was to have been guest of honor, was ill and could not attend.

Frances Magnes Joins N.M.L.

The National Music League has added Frances Magnes, violinist, to its list of artists. She studied at Fontainebleau under Andre Asselin and Nadia Boulanger; with Herman Rosen in Cleveland, and Louis Persinger and Adolf Busch in New York.

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LEBANON WELCOMES PIATIGORSKY

Officers of the Lebanon Community Concert Association with the Cellist on the Occasion of His Recital for the Series (Left to Right): Earl A. Brubaker, Mary E. Gillespie, Reuben F. Longacre, President; Mrs. Andrew Bender, Valentin Pavlovsky, Mr. Piatigorsky's Accompanist; Mrs. John Boger, Mr. Piatigorsky; Mrs. Alfred K. Mills, Helen M. Sprecher, and William E. Zecher

LEBANON, PA., Dec. 20.—The Lebanon Community Concert Association, with a membership of 1,300 subscribers, is presenting a series of four events, the first of which brought the

Ballet Russe de Monte Carlo, and the second, Gregor Piatigorsky, 'cellist, on Dec. 1. The remaining programs include appearances of the National Symphony and Lansing Hatfield.

Orchestral Concerts

(Continued from page 12)

attendance brought over \$21,000 gross from the event, but ten percent Federal tax would bring it to about \$2,000 less, without the conductor's gift.

Mme. Traubel sang magnificently in the 'Liebestod' from 'Tristan und Isolde', and equally effectively in the 'Immolation' scene from 'Götterdämmerung'. Her clear, powerful tones soared above the full orchestra without effort and her phrasing was admirable.

The orchestra played expertly and sonorously throughout the program which included the Overture to 'The Flying Dutchman', 'A Siegfried Idyll', 'Waldweben' from 'Siegfried', the Preludes to 'Tristan und Isolde' and 'Die Meistersinger', and 'Daybreak and Siegfried's Rhine Journey' from 'Götterdämmerung'. Mr. Toscanini's conducting earned enthusiastic demonstrations after each work. K.

Two American Works on Stokowski NBC Symphony List

NBC Symphony, Leopold Stokowski conducting, Studio 8-H, Radio City, Dec. 6, afternoon:

Chorale-Prelude: 'Wir glauben all' an einen Gott'; Adagio from the Toccata, Adagio and Fugue in C
Bach-Stokowski
'Siegfried Idyll' Wagner
'Exile' Symphony..... Alan Hovanes
Symphonic Rumba..... Paul Lavalle

A veritable Joseph's coat, this program, tightly packed into one hour's playing time, left the listener slightly dizzy from the array of shapes, colors and sizes. Of the Bach transcriptions, it is enough to say that they are typically Stokowskian, although there are evidences of the newer concepts of instrumentation, as in the Adagio which ends with a single stroke on the vibraphone. Bach purists will detect it, but it makes good orchestral music, as such. What the title, 'Exile' had to do with the symphony by the Boston composer, Hovanes, was not clear, but he must have had something in mind of some urgency since his work is very serious and ruminative. This reviewer was unable to

discover what it was. However, Mr. Lavalle, of the NBC staff, was perfectly clear in his purpose to create a symphonic rumba adding the forces of a standard orchestra to the percussion instruments of Latin America. Mr. Stokowski attended to all of this various business with energy and earnestness and had enough patience left over to give a lucid, well-ordered performance of the 'Siegfried Idyll'. E.

Stokowski Leads Shostakovich Seventh

NBC Symphony, Leopold Stokowski conducting, Studio 8-H, Radio City, Dec. 13, afternoon:

Symphony No. 7.....Shostakovich

Upon this occasion the usual broadcast time of one hour was extended by half again to permit radio listeners to appraise Mr. Stokowski's conception of the 'Leningrad' Symphony. There was the usual dramatic and compelling performance of the first movement, to which all succeeding seems an anticlimax. In the space of a few months this particular work has been performed by three orchestras in New York under four conductors—Toscanini with the NBC Symphony on July 19; Toscanini with the New York Philharmonic-Symphony on Oct. 14; Koussevitzky with the Boston Symphony on Nov. 19; Rodzinski with the Philharmonic on Dec. 3, and now Stokowski, again with the NBC Symphony, not to speak of the various repetitions. With Hamlet, "Something too much of this." W.

Lev and Fuchs Soloists with Barzin Orchestra

National Orchestral Association, Leon Barzin, conductor. Ray Lev, pianist, and Joseph Fuchs, violinist, soloists. Carnegie Hall, Dec. 7, evening:

'Manfred' Overture Schumann
Piano Concerto in A Minor... Schumann
Miss Lev
'Academic Festival' Overture... Brahms
Violin Concerto in D..... Brahms
Mr. Fuchs

"American Artists Arrived" was the keynote of this performance due to the presence of Miss Lev, who made her American debut with this orchestra in 1933, and Mr. Fuchs, for four-

teen years concert master of the Cleveland Orchestra. Miss Lev's playing is well known hereabouts, and so, of course, is the Schumann Concerto. The Concerto presents no imposing technical difficulties, except in the final movement, but there Miss Lev gave of her superior best. Restraint and modesty marked most of her performance in the other movements. Mr. Fuchs, who has not been heard as a soloist here in several years, is an experienced musician with a solid technique and a singing tone of sensuous appeal. The latter, however, was all-pervasive and thus monotonous in so long a discourse as the Brahms Concerto. The orchestra was at its best in the Brahms scores, while the Schumann Overture wanted fuller preparation. E.

Schnabel Soloist in WPA War Stamp Concert Under Adler

New York City WPA Symphony, Herman Adler, conducting; Artur Schnabel, pianist, soloist. Carnegie Hall, Dec. 12, afternoon:

Serenade in D (K. 320).....Mozart
Concerto No. 4 in G.....Beethoven
Mr. Schnabel
Overture, 'Roman Carnival'.....Berlioz

Over \$5,000 in war stamps were purchased as tickets of admission by the audience attending this second in a series of four concerts being sponsored by Mayor LaGuardia on behalf of the United States Treasury. It is no novelty to hear Mr. Schnabel play the Beethoven Fourth Concerto, but it is ever a fresh and moving experience. The clarity of his keyboard enunciation, the taste and elegance of his phrasing and his immense executive ability were never shown to better advantage. Mr. Adler and his players also were in good form and gave a lively account of the little Mozart antiquity, usually styled 'With the Post Horn', in which the postilion sounds his horn announcing the arrival of a stagecoach. There is a nice bit of playing in this section for the first trumpet, and he took a bow for his performance of it. E.

Buketoff Makes Bow as Winner of Ditson Award

The Alice M. Ditson Fund of Columbia University sponsored the appearance of Igor Buketoff as conductor of a chamber orchestra of thirty-five players in the Town Hall on the evening of Dec. 13. Mr. Buketoff earned this appearance as winner of the fund's first annual American conductor's award, and it was understood to mark his professional debut. The program included Beethoven's 'Prometheus' Overture, Symphony No. 5 in B Flat by Schubert, Stravinsky's 'Suite de Pulcinella' and other works by Ravel, Falla and Richard Horner Bales. It would be unfair to judge Mr. Buketoff's abilities on the basis of this performance since the orchestra plainly was inexperienced and insufficiently rehearsed. His best representations, however, were the classics and the Music for Strings by Mr. Bales, who is a colleague of Mr. Buketoff at the Juilliard School of Music. R.

Opera Victory Rally Broadcast

Eleanor Roosevelt and Walter Nash, New Zealand's Minister to the U. S., were the principal speakers at the fourth Opera Victory Rally, broadcast from the Metropolitan Opera House on Dec. 19, during intermission in the matinee performance of 'Tannhäuser'.

Mrs. Roosevelt's subject was "The People of Britain". Mr. Nash spoke officially for the British Commonwealth of Nations, which was honored on this occasion. The Rallies, which were launched on Nov. 28, are sponsored jointly by the Metropolitan Opera Association; an Artists Victory Committee and the Metropolitan Opera Guild.

Obituary



Eleanor Everest Freer

CHICAGO, Dec. 20.—Mrs. Archibald Freer died on Dec. 13, after an illness of six weeks. She was seventy-eight years old.

Mrs. Freer was the founder of the American Opera Society devoted to opera in English, advocating poetic and singable English translations of standard operas instead of the original texts. For more than twenty years she crusaded for opera in English and the use of English in recital programs, her activities in this field continuing until just before she was taken ill.

She was born in Philadelphia, Pa., on May 14, 1864. Her musical education was pursued in this country and abroad with Godard, Mathilde Marchesi and other renowned teachers. She also studied with Bernard Ziehn in Chicago.

Mrs. Freer devoted much time to composition, many of her songs having been published. She set to music forty-eight of Mrs. Browning's 'Sonnets from the Portuguese,' and wrote many operas, one 'The Piper,' produced by Vladimir Rosing with the American Opera Company was given numerous times throughout the United States. She was an honorary member of at least twenty-five musical and cultural organizations in this country. C. Q.

Thomas Petre

LOS ANGELES, Dec. 20.—Thomas Petre, the original second violin of the London String Quartet, was found dead in his car here last month shortly before he was to receive his second papers as an American citizen. Mr. Petre, who was sixty-three years old, played with the quartet when it was organized in 1908, and though he was supplanted during the first World War by several other players, he resumed his position after the war and came to America on the organization's first visit in 1920. Since the disbanding of the quartet in 1935, Mr. Petre had been a popular solo player and teacher. I. M. J.

Anna Lichter

EAST ORANGE, N. J., Dec. 10.—Anna Lichter, operatic soprano at the turn of the century, in private life Mrs. Albert L. Mehrbach, died in hospital following a heart attack, on Dec. 8. She was sixty-five years old. She appeared in leading roles with the Castle Square Opera Company in the late eighteen-nineties and was later starred in 'The Prince of Pilsen' in New York and on the road.

New York Concerts

(Continued from page 18)

ata, the Brahms Sonata in D Minor and several short pieces. Mr. Dushkin was not in good form, technically, and his interpretations, particularly of the Debussy work, tended to be oblique and eccentric. The little-known Schubert music was thoughtfully considered. E.

Robert Kitain, Violinist

Robert Kitain, a violinist of sympathetic musical approach, played Tartini's 'Devil's Trill' Sonata, Mozart's A Major Concerto and Szymanowski's harmonic modernizations of three Paganini Caprices first at his Carnegie Hall recital on the evening of Dec. 9. It was not, however, in these, marred, as they were, by much inaccurate intonation and articulation, that he did his best work but, rather, in a Spanish suite by Nin and the many added Spanish pieces, given with irresistible lilt and dash, the gracefully etched 'En bateau' by Debussy and the richly intoned 'Ave Maria' by Schubert-Wilhelmj. Hellmut Baerwald provided invaluable collaboration at the piano. C.

Klemperer Leads New Friends Chamber Group

Three orchestral works of Bach, 'Brandenburg' Concerto No. 6 in B Flat, Concerto for two violins and orchestra in D Minor, and the Suite in B Minor, No. 2, were presented by the New Friends of Music Chamber Orchestra, conducted by Otto Klemperer in the Town Hall on the afternoon of Dec. 13. Rudolf Kolisch and Daniel Guilet, violins, and John Wummer, flute, were assisting artists. Mr. Klemperer led the string ensemble, which included violas da gamba and harpsichord, with delicacy and a nice sense of the intimate nature of this ancient music. The soloists—Messrs. Kolisch and Guilet in the Concerto, and Messrs. Wummer and Kolisch in the familiar Suite—brought distinctive artistry to their performances. E.

Nathan Milstein, Violinist

Max Lanner at the piano. Carnegie Hall, Dec. 11, evening:

'Devil's Trill' Sonata.....Tartini
Adagio (K. 261); Rondo (K. 373).....Mozart
Sonata in G Minor for violin alone.....Bach
Sonata in D, Op. 11, No. 2.....Hindemith
'Pan' (Epigraphet antique).....Debussy-Milstein
'Minstrels'.....Debussy
'Romanza Andaluza'.....Sarasate
Scherzo and Tarantella.....Wieniawski

Miracle of miracles! A recital by a master violinist consisting of great music, with a pianist who was allowed to play above a whisper, in fact to take his proper role in the proceedings. The stirring performance of Hindemith's Sonata in D by Mr. Milstein and Mr. Lanner was the high point of the evening. In this relatively early work the composer fills each page to the bursting point with notes and shows off his technique recklessly, but the sonata is splendid music, none the less. Elegance and technical wizardry were displayed in the 'Devil's Trill' Sonata and something deeper in the Bach. Mr. Milstein played Debussy's evocation of Pan with exquisite tonal coloring, and the Wieniawski show piece was breathtaking. Many encores were demanded and graciously given. S.

Trapp Family Singers

Every listener at the delightful Christmas concert given in Town Hall on the afternoon of Dec. 13 by the Trapp Family Singers must have felt as if he were invited into their home to share in their festivities, so informal was the atmosphere and so sincere the manner in which they approached their audience. Among the



Nathan Milstein



Samuel Dushkin



Robert Kitain



Otto Klemperer

masterworks heard were an 'Ave Maria' by Victoria, the 'Hodie Christus natus est' of Sweelinck, Wilbye's astonishing 'Sweet honey-sucking bees' and some old Austrian carols. Musically, as in every other way, this was a recital in a thousand. May the Trapps bring Christmas to us the whole year round. S.

Yale Glee Club; Sarah Lawrence College Chorus

Together with the Sarah Lawrence College Chorus, William Schuman, conductor, the Yale Club, led by Marshall Bartholomew, was heard in the Town Hall on the evening of Dec. 5. The opening numbers by the female chorus were excellent, especially Mr. Schuman's 'Holiday Song'. Dutch, Russian, German and Italian works were also well given. The men sang a widely varied list, an old carol, Brazilian and Czech works and Negro Spirituals. The two choruses later joined forces with the leaders alternating. Solos were effectively sung by Shearan D. Elebash, tenor, and Frank M. Le Bar, Jr., bass. Helen M. Brown and Egidio de Castro were accompanists, and a flute obbligato was provided for a work by Bax by William K. McClelland. N.

Carmen Amaya and Troupe

Carmen Amaya returned to Carnegie Hall, where she appeared last season, on the evening of Dec. 13, and found another large audience awaiting her. Once again, she brought her brothers and sisters and other dancers and musicians, making a sizeable company. There is a goodly element of "corn" in the art of the redoubtable Carmen, but she is unquestionably a great dancer in her field and one who can fascinate an audience merely by the stamp of her heel. Her straight Gypsy dances remain her most convincing performances. The evening was a decided success. R.

Frank Sheridan and Musical Art Quartet

The Musical Art Quartet and Frank Sheridan, pianist, gave a recital at the New York Times Hall on the evening of Dec. 14, the program consisting of Mozart's Quartet in C Major (K. 465) and Brahms's Quintet in F Minor, Op. 34. In hearing the celebrated introduction to the first movement of the Quartet, one was reminded of Ernest Newman's courageous defence of its early critics. But after these questionable measures, God is certainly in his heaven. Mr. Sheridan and the Quartet played the Brahms work devotedly if not too excitingly. S.

Joseph Schuster, Cellist; Nadia Reisenberg, Pianist

Joseph Schuster and Nadia Reisenberg completed their survey of the cello and piano music of Beethoven in their second recital in the Town Hall on the evening of Dec. 14. The program contained the Sonata in G Minor, Op. 5 No. 2; Seven Variations on 'Bei Männern, welche Liebe fühlen' from Mozart's 'The Magic Flute'; Twelve Variations on 'See the conquering hero comes' from Handel's 'Judas Maccabaeus'; and the Sonata in D, Op. 102, No. 2. As in their previous appearances, Mr. Schuster

and Miss Reisenberg demonstrated not only their high individual qualifications to portray this music but also their ability to work together smoothly and artistically as a team. The result was intelligent and rewarding interpretations which were greatly appreciated by a large audience. E.

N. Y. U. Glee Club Sings

The New York University Glee Club gave its sixteenth annual concert in the Town Hall on the evening of Dec. 12. Alfred M. Greenfield conducted a program devoted entirely to American music. Selma Guerra, saxophonist, was guest artist, playing the Creston Sonata for her instrument and piano, with Harrison Potter. She also joined with the glee club in a first performance of Charles Haubiel's 'Jungle Tale'. George Mead's 'One Evening' and Clair Leonard's 'City of Ships' also had premieres. Both are for chorus. N.

Mu Phi Epsilon Presents Series

Mu Phi Epsilon Sorority and the music committee of the Town Hall Club recently presented three Sunday afternoon programs at the Club with service men as guest artists. On Dec. 13, Grace Russ, soprano, accompanied by Kathleen Prevost; Dorothy Lunde, pianist; Mildred Hunt, flutist, with Walter Taussig, accompanist; Raymond Jarvis, baritone and Leading Radio Mechanic of the Royal Navy, and Ellen Repp, contralto, accompanied by Virginia Phelps, were the participating artists. On Dec. 6 Beatrice MacCue, contralto, H. Charles Pantley, pianist; Mr. Jarvis, and Lois MacMahon, soprano, were heard. A Trio, Ruth Kemper, violin; Ruth Beeson, cello, and Ruth Bradley, piano, played on Nov. 29. Music by Smetana, Mozart, Debussy, Falla, Frank Bridge and others was performed.

The program of Nov. 15 presented Thelma Jurgenson, soprano, with Paul Eisler, accompanist; Elizabeth Ball Kurz, pianist; Ruth Terry Koechig, contralto, and the "Blue-Jackets" Whittemore and Lowe, duo-pianists. Miss Repp, aided by Virginia Phelps, pianist; Dorothy Kendrick Percy, pianist; Leota Lane, soprano, and the Broadway artist Robert Fields, were heard on Nov. 8.

Wittgenstein to Play at West Point

Paul Wittgenstein will be soloist with the United States Military Academy Band at West Point on Jan. 24. He will perform the Ravel Concerto for the left hand. The score of the Concerto has been arranged for band by Captain Francis E. Resta, musical director at West Point, who will conduct the performance. On Jan. 5 Mr. Wittgenstein will appear in two recitals to be given for the soldiers at Gulfport Field, Miss.

Mannes Plans Holiday Concerts

The David Mannes free concerts at the Metropolitan Museum of Art will be held this year in the afternoons. The first is scheduled for New Year's Day when Mr. Mannes will conduct works by Beethoven, Berlioz, Strauss, Tchaikovsky and Brahms. Later programs will be on Lincoln's and Washington's birthdays.

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Art Music Inspired by Christmas

(Continued from page 10)

Bethlehem', of poignant appeal, is still fresh in the memory. The limited list includes also a short oratorio, 'The Holy Night', by the contemporary Austrian or German composer, Franciscus Nagler.

Corelli was not the only Italian of his period to create symphonic music for Christmas. Giuseppe Torelli, for instance, wrote a 'Christmas Concerto' in the form of a pastorale, and Francesco Manfredini similarly composed a 'Christmas Concerto', with a pastorale for its first movement. Of a more intimate nature is a 'Christmas Pastorale' for two violins, 'cello and piano, or organ, by Giuseppe Valentini, of the same time.

An elaborate symphonic work, 'Christmas', by the Czechoslovakian composer of today, Jaromir Weinberger, was introduced in Vienna in 1929. It is scored for great orchestra and organ. Then there is an Overture in Olden Style on French 'Noëls' by the contemporary American composer, Philip James.

Opera, because of its essential nature as basically the most artificial form of musical art, is not an inherently appropriate framework for the Christmas story. The early Nativity plays when garnished with music would seem to contain in a sense the germ of opera, but opera is traditionally secular. In his 'Bethlehem', Rutland Boughton, the English composer, has provided the old Coventry Nativity play with a highly artistic musical score of distinctive beauty, using the established folk-music style as his basis, a procedure adopted also by Philipp Wolfmum in his 'A Christmas Mystery'. But, rightfully, such works belong to the classification of sacred music drama.

The list of works about Christmas cast in the form of opera as commonly understood is a short one. Carl Goldmark's 'The Cricket on the Hearth', with a libretto based on the Dickens story of that title, is generally conceded to be the best Christmas work of this kind. 'The Little Match Girl' by the Danish August Enna, which utilizes the Hans Christian Andersen tale of that name, became popular in the composer's country a few years ago, and the Russian Vladimir Rebikoff produced an opera entitled 'The Christmas Tree' early in this century. 'Christmas Eve' is the title of one of a set of three fantasy-operas composed by Rimsky-Korsakoff. The facts that it possesses a strongly humorous vein and that Catherine the Great appears as a character in one scene, which aroused the ire of the St. Petersburg censor and so delayed the production, cast some light upon the nature of the work. Hans Pfitzner once wrote a Christmas fantasy entitled 'The Little Christmas Elf' and later re-vamped it and produced it as an operetta, while the 'Christmas Night' of the Ukrainian composer Lysenko is described as a "comico-lyrical" opera in four acts. Perhaps because of its Christmas story Tchaikovsky's 'Nutcracker' Ballet is eligible for mention in this connection.

In the domain of choral works of somewhat smaller dimensions than those of accepted oratorio stature but of still imposing proportions are to be found an engaging Fantasy on Christmas Carols by R. Vaughan Williams, for chorus, orchestra and baritone solo, and, in different vein, a 'Christmas Night' by Hugo Wolf, for chorus, solo voices and orchestra, a setting of the same poem by August von Platen as was used by Niels Gade in his cantata, 'Christmas Eve', for alto solo, chorus and orchestra. Buxtehude has a cantata, 'The New-Born Child', for chorus and strings, while Bach, of course, has at least three church cantatas that belong specifically in the Christmas category: 'Unto Us a Child Is Born', the beauty of which is quite worthy of Bach even though some doubt has been cast upon its authenticity, 'Christians, Engrave Ye This Glad Day' and 'The New-Born Little Child'.

Cyril Scott has written an extended 'Nativity Hymn' and his countryman Cyril Rootham, an elaborate setting of Milton's 'Ode on the Morn-

ing of Christ's Nativity', while Sir Frederick Bridge has a canticle entitled 'The Cradle of Christ'. C. H. H. Parry has an 'Ode on the Nativity' and Gustav Holst, the fine Hymn of Jesus'. One of the few French composers in this field is Paul Emile Ladmirault with his 'Veillée de Noël' in three parts and six scenes.

American composers likewise have made substantial contributions to the Christmas cantata literature. One of those of largest dimensions is the 'Noël' by George W. Chadwick, a pastoral for chorus, solos and orchestra, while Horatio W. Parker has two to his credit, 'The Holy Child' and 'The Shepherd's Vision'. Henry Hadley wrote his 'Prophecy and Fulfilment' for chorus and soloists, and Philip James has produced two such works for chorus, soloists and orchestra, 'The Nightingale of Bethlehem' and 'Stabat Mater speciosa'.

Outside all of these classifications, there is a fine 'Mass of the Shepherds' by Pietro Yon, and there is a set of Choral Variations bearing the title, 'A Boy Is Born', by the young English composer Benjamin Britten, for men's, women's and boy's voices. As for short motets and anthems concerning Christmas the number is legion, and the list of composers would embrace the great majority of those who have written church music in any form from the earliest times right up to the present day. There is, therefore, a very broad field for the churches to draw upon and a very extensive literature is thus kept alive by the occasional performances.

At the Christmas services in New York City last year a few novelties were offered along with the traditional Christmas hymns and carols that constituted at least nine-tenths of the music given in the Protestant churches, while the programs of the Roman Catholic churches ranged widely from a generous admixture of carols with excerpts from masses by Widor and Yon at St. Patrick's Cathedral to the stricter adherence to a more purely liturgical scheme of Gregorian chants and the different parts of Palestrina's 'Missa Papae Marcelli' at the Church of St. Ignatius Loyola. But when all is said and done, the carols remain the most favored features of the available repertoire for church services.

A Misconception of 'Meistersinger'

(Continued from page 7)

whom in turn he signalizes. Now, if Bach and Mozart, Goethe and Beethoven are not artists touched with holiness then, I believe, we must seek a new definition of the word.

In a local musical publication there appeared not long ago a well-intentioned but rather confused article about Wagner and Hitler by the author of a 'Richard Wagner Dictionary.' The writer came to the very just and sensible conclusion that Wagner should not be blamed for Hitler and his rabble, though only after laboring a great many irrelevant points. Among other things he maintained that "the philosophy of the dramas, especially of the 'Ring,' influenced Hitler greatly." Frankly, I should give a great deal to know just what this means. What is the "philosophy" of the 'Ring' which moved Hitler to set the world on fire? In the cycle we are admonished that wealth and power, wrongly obtained and falsely employed, are a curse to be broken only by the power of sacrificial love. I also completely fail to see in what manner the 'Ring' filled Nazi Germany "with notions of race supremacy." What does the 'Ring' have to say about "race," anyway? Yes, I know the Germans have had their "Siegfried lines" and their "Wotan lines" during the great battles of this and the previous war. But only when I hear that they have decided to establish a "Brünnhilde line" will I begin to worry about their possible triumph. As yet there is no sign of such an intrenchment.

In all I think we have good reason to con-

gratulate ourselves on the sensible Wagnerian attitude generally adopted in America during the present conflict. For one thing I am pleased to see that people have not gone rum-maging through the thickets of Wagner's prose works to demonstrate one point or another; to sharpen blades or grind axes. I did, of course, refer a few lines above to the diary Wagner wrote for the King but that does not materially alter my argument that only those persons have earned the right to utilize these works who have learned how to do without them. For those writings performed the same kind of function in Wagner's creative case as did the fumes of absinthe which Verlaine would inhale while writing, or the rotten apple which Schiller used to keep on his working table.

Wagner had other methods of stimulation—colors, satins, costly perfumes. But he needed, also, the rude intellectual exercise of elaborate theorizing. Far-fetched and contradictory as this sometimes appears to persons who have not grasped the singularities and twists of his creative psychology, he required it to come to an understanding with himself. There is a profound utterance of his in a letter to Mathilde Wesendonck which everyone who busies himself with Wagner should always keep clearly in mind. This holds true whether Wagner is splitting hairs over artistic theories, discussing politics, climate, the state, vivisection, racial doctrines, anti-Semitism or anything else. It is to the effect that whenever he is theorizing his inner eye is invariably fixed on some other object than the apparent one.

This is what Hitler and his rout have never learned. And it is what we, consciously or otherwise, have come at long last to perceive.

Another War Christmas

(Continued from page 8)

nothing, the question will be, 'Caruso without money? Why, did he not save anything?'"

With that off his great chest, it may be assumed that Caruso sat down and wrote a check of stout proportions.

In the world of the theater, Sarah Bernhardt in 'Camille' and Belle Baker, the songstress, reigned at the Palace in New York. And full-dress symphonic music was having its innings in the movie houses. Imposing orchestral concerts with notable soloists were presented in combination with feature films at New York's Strand Theater under Oscar Spireseu. S. L. Rothafel (he spelled his name Rothapfel then and finally became known everywhere as Roxy) had a large musical staff to administer the symphonic affairs of his Rivoli and Rialto theaters. Hugo Reisenfeld was in charge and Erno Rapee, Nat Finston and G. M. Rubinstein were the conductors. The Rivoli, by the way, was a brand new house which opened its doors for the first time shortly after Christmas.

Italy, cradle of opera and our erstwhile ally, was having musical difficulties due to the war and the opera season was described by correspondents as "disastrous". Of the principal opera theaters, the San Carlo in Naples, the Costanzi in Rome and the Politeama in Genoa were suspended, and the Massimo in Palermo, the Carlo Felice in Genoa and the Regio in Turin had shut up shop long since. In view of the location of several of these houses in relation to the current African war operations, it may safely be assumed that most of them again are plunged in darkness.

As an oracle of some reputation, MUSICAL AMERICA's Mephisto was queried at this time about when the war would end. Characteristically, Mephisto was not at a loss for an answer. He gave it in the form of rhyme quoted from the New York Herald:

Absolute knowledge I have none;
But my aunt's washwoman's sister's son
Heard a policeman on his beat
Say to a porter on Houston Street,
That he had a brother who had a friend
Who knew when the war was going to end.

Merry Christmas!

Musical America's Educational Department

GANZ RECOMMENDS MODERN MUSIC FOR CHILDREN

Asserts That the Young Should Play and Hear Many Contemporary Works

By RUDOLPH GANZ
As Told to Robert Sabin

SHOULD young people be acquainted with contemporary music? This question is one of the things in music which I have most at heart and the answer is, of course, yes. Even little children should play contemporary music; they should hear it constantly, both at home and at concerts, and their teachers and parents should help them to develop an understanding and desire for it. The principal channels through which this work can be accomplished are teaching, young people's concerts and school music classes. It is vitally important that the younger generation should appreciate the music of its own era, for music is a living art and not a museum art. To those who deny this, I sometimes quote a saying of Goethe:

"I love to hear the young ones prattle,
The new songs sing; the old ones rattle."

People who like and understand the music of today will like and understand the music of yesterday all the more for their experience.

There can be no complaint that modern music is over complicated and inaccessible to the young, for composers today have written simple music both for teaching purposes and for the enjoyment of children. And this is no easy task, as I know from personal experience. It took me a year to write my first children's pieces to avoid the temptation of becoming too elaborate and to adjust myself to the simple language of creative music. Nor should any young composer hesitate to work in this field because it might seem too modest. To have something to say in simple forms is one of the major achievements. Nearly all of our native American composers as well as those of Europe and South America are now contributing to the literature for the young. This fact alone shows how clearly our creative musicians realize the importance of winning young and unprejudiced listeners. The Schumann 'Jugendalbum', which is still astonishingly little known, might serve as a guide to contemporary musicians who are just beginning to compose children's music. Hindemith's Five Tone Pieces, to mention only one of many contemporary works, are admirably adapted to their purpose.

Child's Approach to Music Interesting

The psychological problems involved in a child's approach to music are highly interesting, and might well be studied more closely by teachers and parents. Children begin by being highly receptive and tolerant. I remember that when my son was seven years old, in the days when I began studying the music of Debussy and Ravel and practicing it for concert tours, he used to run into the room and ask what lovely music was that I was playing. Later, after he had taken his first music lesson and began playing the C Major scale, he thought that Debussy and Ravel sounded ugly and dissonant, and many years passed before he appreciated the modern idiom again. As a grown man, he wrote to me after hearing the Second Concerto of Bartók, praising it as a splendid piece of music, a far cry from his school-boy attitude.

We must try to keep from instilling our own prejudices, if we have them, into the ears of the young. In this respect, America is highly fortunate in having no fixed musical tradition, to hinder her people from accepting and liking



Rudolph Ganz

the music of all nations. Durand, Debussy's publisher, once told me with astonishment that he sold more of Debussy's music to the United States than to all of Europe. And why not? I answered him: it is the boon of a new nation to be free from hampering traditions and to be open to great art and great ideas of all kinds. There is no valid reason why children should not study polytonal and atonal exercises, though we have not yet gone that far in music education. Provided that such exercises are good, and that they are used to good ends, they will make students more receptive and more intelligent about music, as a whole.

Average Listener Is Imaginative

The average listener is bolder and more imaginative than the teachers and experts sometimes give him credit for being. I remember a story that a well-known theorist and composer in Chicago used to tell, of improvising one day in the most advanced and daring idiom that he had had ventured into. While he was at work, rather startled at his own recklessness, the maid came in and said: "Why, that's awfully pretty music you are playing." Whereupon he took to his bed for the rest of the day, to recover from the shock. Not long ago I was present at an oral examination in a music school. I asked the separate students to describe to me what they considered to be the character of the Schoenberg, the Hindemith, the Stravinsky, the Honegger, the Roussel dissonance. And each in turn tried to explain these composers' so-called dissonance as a logical effort. Just as I was leaving, the teacher said: "Won't you give us your definition of dissonance?" To which I replied: "I can't. I never heard one." People accept the dissonance of Bach and Beethoven without thinking about it, as a separate musical issue. So why can't they take the same sensible attitude towards the music of today? I hope to do my share in preventing young people from going through the same slow process in overcoming musical prejudices that the last generation had to go through.

There is a sentence of Artemus Ward which strikes home at this problem: "The thing which upsets me most is the ignorance of the educated." For how can children become acquainted with contemporary music if teachers don't make the effort to bring it to them? There is a wealth of excellent material available, to which more is constantly being added. The burden is now

upon the knowledge and the enterprise of the teacher. People who protest without thinking can usually be argued out of their prejudice. Recently, in addressing a women's club, I used an analogy which proved very effective. "Isn't it peculiar," I said, "that you don't expect us musicians to be shocked by your hate. The more original and daring they are, the more you are amused by them. Yet you won't do the same for music." Children are often much more open to modern music. I have been giving young people's concerts since 1923 and I have conducted them in more than eighty cities, and wherever I played contemporary music, it was accepted because it had something to say. Children are especially sensitive to mood pictures and color effects, and very often they will accept the harshest dissonance if it is clothed in such a manner.

Contemporary music needs a clear, mature performance, above all else. So far as I know, no one has ever written a book on the psychology of performance, yet this is a problem which requires years of experience to fathom. It takes a conductor time to get used to new musical coloring. It takes musicians time to master new idioms. What do we know of the first performance of some of the great masterpieces which were failures? Perhaps those first audiences did not hear the music at all, as we hear it today. After Toscanini conducted a performance of 'Pacific 231' some years ago, someone made the remark: "I didn't like it. It was all so clear." What a comment on the average concert of contemporary music! New ideas must be presented as equally well as the old ones. Often one word to an audience can settle the reception of a new work. If they hear the music, they will like it. If they are deafened by fear or hostility to the idiom or by a bad performance, they will dislike it.

Three activities are playing a major role in making American musical education as fine as any in the world today. They are the high school orchestras and bands, the young people's and children's concerts, and the work of the National Federation of Music Clubs in fostering music in the home. One of the greatest aids which we can offer to these musical influences is the publication of the original texts of great music. American teachers need not depend upon the over-stuffed and over-edited musical texts. Our young American music students and composers are developing a fine sense of musical integrity and our musicologists have aided us in digging deeper into an understanding of the great composers and their historical background. We should have untouched Bach, untouched Scarlatti, untouched Haydn, and Beethoven. The Czerny edition of Bach is over a hundred years old now, and it should be pensioned off and gotten rid of. Czerny did the best that he could, but the attitude which he and his generation had towards Bach is no longer historically valid. Thus, he writes to a friend in approximately the following words (letter in my possession): "I am sending you some new preludes and fugues. The fugues are not so good, because I haven't had time to work much on them." And he was by no means the most fearless or aggressive of Bach editors. Fortunately we now have the Oxford Edition of 'The Well-Tempered Clavier' and other Bach editions are being published which will serve as an example of this movement toward musical authenticity.

America is developing a young generation of fine musicians who are the hope of the future. The last war in Europe killed much that might have been good, and after this one, it will be inevitable that the new world will be the haven of music. We must do everything that we can to make it as tolerant, as intelligent and as receptive as possible.

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TUITION LOWERED BY CONSERVATORY

Westchester School Under Dr. Griffiths Add New Members to Current Faculty

WHITE PLAINS, N. Y., Dec. 20.—The Westchester Conservatory of Music, Dr. Elliot Griffiths, executive director, is keeping pace with present conditions by lowering rates of tuition in a number of departments.

The vocal department is now in the hands of Margot Rebeil, soprano, and Dagmar Rybner-Barclay, pianist and composer, a former pupil of Marcella Sembrich at the Curtis Institute of Music, and now teaching voice at Columbia. The third member of the vocal faculty is Edgar Fowlston, who will conduct a chorus one evening a week. As already announced, Mortimer Browning, pianist and composer, will teach piano and theory. He will also present a thirty-weeks course on 'Music for the Children's Theater'. Frances Blaisdell, flute, and Angel del Busto, bassoon, complete the list of new members of the faculty. William Sauber, pianist and teacher, will remain as dean of the faculty.

The school will sponsor a series of exhibits and art works by artists of local and national fame. Lectures on 'Various Phases of Opera' will be given by Messrs. Browning, Fowlston, Y. Wilson Vance, Dr. Griffiths, Michael Pollon and others.

Davidson College Organizations Give Christmas Programs

DAVIDSON, N. C., Dec. 10.—The Davidson College Symphonic Band this year includes a total membership of sixty-four students under the leadership of James Christian Pfohl of the music faculty. The first appearance of the organization this season was made on Nov. 27 in Chambers Auditorium. Members of the Concert Group participated in a Christmas program with the Davidson-Queens College combined musical organizations in 'The Messiah' in Davidson and Charlotte, recently. At the annual Christmas vesper service of Yuletide music, the soloists were Margaret Daniels, Eva Harwell and Carmel Barbee, sopranos; Austin C. Lovelace, tenor, and Earl Berg, baritone. The conductors of the choral clubs were Earl Berg and Mr. Pfohl and the accompanist at the organ was Kenneth Osborne.

Etta Moten Sings at Northwestern University

EVANSTON, ILL., Dec. 20.—Etta Moten, Negro contralto of the 'Porgy and Bess' company now on tour, gave a song recital here recently. She had formerly been a pupil in the School of Speech. J. Rosamond Johnson, the Negro composer-pianist, also of the company, played Miss Moten's accompaniments and gave a talk on early Negro musical productions, particularly those that had been heard on Broadway.

Copland's 'Second Hurricane' Given

The High School of Music and Art gave its first operatic performance on the evening of Dec. 11, the work being Aaron Copland's 'The Second Hurricane' with libretto by Edwin Denby. The orchestra was under the leadership of Alexander Richter, the chorus trained by Helen Clarke Moore and the scenery designs by Edward T. Koehler, all three of the

school faculty. The chorus was especially notable for its clear diction, and the orchestra played with enthusiasm. Solo parts were admirably sung by Jeanne Sherman, Avery Cohen, Morris Gedzelman and Nathaniel Jones. Mr. Copland's work had moments of charm mingled with some that seemed merely noisy. The adaptation of 'The Capture of Burgoyne', an old American song, into contemporary propaganda, was a doubtful addition. The production was staged by Leonard Manheim of the school faculty. N.

Aubrey Pankey Sings in Bogotà

Aubrey Pankey, Negro baritone, pupil of John Alan Haughton, now touring South America, appeared recently in Bogotà, Colombia, and went from there to Lima, Peru, where he was heard in two recitals. He is booked in the near future for recital appearances in Quito, Ecuador, and Caracas, Venezuela.

To Publish Siegmeister Work

Junior Programs, Inc., has completed arrangements with Musette Publishers for the publication of the musical play, 'Doodle Dandy of the U.S.A.', by Elie Siegmeister. The work is now being performed on tour throughout the country.

Marion Baer Conducts Course

Marion Bauer, composer, author and lecturer, has been appointed to teach a course entitled 'Listening to Music' in the New York University division of general education during the Fall term. Paul A. McGhee is acting director of the division.

Robert Hernried Goes to Dakota College

DAVENPORT, IA., Dec. 20.—Robert Hernried of St. Ambrose College, has accepted a call to the State Teachers College in Dickinson. He was formerly head of the theory and composition department of the State Academy for Church and School Music in Berlin.

New York Studios

Enrica Clay Dillon returned recently from her Summer season at her Deertrees Theater in Harrison, Me. Miss Dillon has opened new studios in New York at 200 West 57th Street, where she has resumed the coaching of singers in both grand and light opera. Aside from individual instruction, she is teaching a number of classes this season. All those participating will, when ready, be given opportunity of public appearances during the coming Summer at the Deertrees Theater.

Manfred Malkin, pianist and teacher, presented a number of his pupils in recital in his studio in the Ansonia Hotel on the afternoon of Dec. 6. Those taking part included Audray Brandfield, Lenore De Koven, Betty Ganz, Nina Galles, Jacqueline MacMillan, Dorothy Persh, Naomi Ray, Vivienne Ray, Annette Segall, Estelle Segall, Jess Beller, Leo Ganz, Herbert Karp, Irving Like, and Frederic Neuman.

Beatrice Eppstein, from the Heniot Levy studio, appeared recently in a piano recital at Nazareth College, Kalamazoo, Mich. Voice pupils of May Strong were heard in a program of Christmas songs on Dec. 12.

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NEW MUSIC: Honor Paderewski, Choral Works, New Albums Issued

SIXTEEN NEW PIANO PIECES IN 'HOMAGE TO PADEREWSKI'

UNIQUE as a tribute to a great artist whose name more than that of any other pianist of the age has become literally a household word in many lands, the 'Homage to Paderewski' album of piano solos especially written by contemporary composers has been published by Boosey & Hawkes for the Paderewski Testimonial Fund for the Relief of Distressed Poles.

The onerous task of compiling a volume of appropriate contributions by representative composers of many different countries was undertaken by Dorothy Lawton, and to her is due an immense amount of credit for the outstanding success with which she carried the project to brilliant completion, of which this book is the witness, against many odds. Many of the composers approached were too busy with other duties to give the necessary time for the undertaking within the prescribed period and a few others, surprisingly, seemed unwilling to cooperate in thus paying tribute to Paderewski. Then there were the inevitable attempts to crash the gate on the part of palpably ineligible composers.

A brief but eloquent foreword by Hugh Gibson, first American minister to Poland, introduces a collection of some sixteen piano compositions. A further contribution, Benjamin Britten's 'Mazurka Elegiaca' for two pianos, is not included inasmuch as two copies are required for performance and so has been issued in separate form. Could the publishers have included it, however, adding the extra copy as an insert, the book would have been that much the more conveniently complete.

It need occasion no surprise that four of the pieces, in addition to Mr. Britten's work, are cast in the Polish dance form of a mazurka. These are Mario Castelnuovo-Tedesco's 'Homage à Paderewski', a Mazurka by B. Martinu, and 'Elegiac Mazurka' by Arthur Benjamin, and J. Nin-Culmell's 'In Memoriam Paderewski'. Another Polish dance is used by Karol Rathaus in his 'Kujawiak'.

The single composition included that was not written for this album, for obvious reasons, is an untitled piece by Paderewski's American pupil and close friend, Ernest Schelling, whose death occurred a year before the book was planned. That his work might be represented in a collection in which it belongs with such peculiar fitness his widow contributed his last manuscript, hitherto unpublished, a composition of distinctive lyrical charm and dramatic power.

Just as Artur Rubinstein has already incorporated Rathaus's 'Kujawiak' into his concert repertoire, so other pianists also will undoubtedly consult this collection for novelties. Other pieces of widely differing styles of writing to be commended to their attention are Emerson Whithorne's



Bohuslav Martinu Jascha Heifetz

fine 'Hommage', a similarly titled piece by Eugene Goossens, a highly effective Dance by Richard Hammond, a characteristic treatment of Three Hungarian Folk-Tunes by Béla Bartók, a 'Threnody' by Felix Labunski, an appealing 'Cradle Song' by Sigismond Stojowski, 'Aftermath' by Theodore Chanler, a Chorale by Darius Milhaud, an Etude in G Major by Jaromir Weinberger and an 'Allegro danzante' by Vittorio Rieti.

NEW HEIFETZ TRANSCRIPTION AND OTHER VIOLIN NOVELTIES

FOR violinists Jascha Heifetz has added still another fine transcription to his long list of arrangements for their instrument and piano published by Carl Fischer. This time it is Turina's 'La Oración del Torero', a colorful Spanish piece of varied moods, which under Mr. Heifetz's skilful treatment becomes a violin piece of engaging possibilities.

The same firm also provides violinists with new original compositions by Isidor Achron and Alfredo Squeo. Mr. Achron's Sonnet No. 2 is a composition of strongly pronounced individuality and effectiveness, intriguing both in the mood it creates and in its harmonic feeling, while Mr. Squeo's 'Capriccio a Fantasia' is a brilliant virtuoso piece requiring great technical dexterity and much temperamental dash and fire.

NEW GALAXY CHORAL WORKS BOTH SACRED AND SECULAR

AMONG choral novelties from the Galaxy Music Corporation that arrest the attention are a highly effective arrangement by Vail Read for three-part women's chorus of Gardner Read's beautiful setting of Hilda Conkling's poem, 'When Moonlight Falls on the Water', and an invigorating chorus for mixed voices in four parts by Alexander Gretchaninoff entitled 'Long Life and Glory', which uses the words of the title exclusively over and over in resourceful and technically expert treatment.

Then Harvey Gaul has taken a tune by the seventeenth century Johann Schop and elaborated it into a full-throated and blood-stirring chorus for mixed voices in four parts, with an extra part for a few sopranos, under the title, 'Old Moravian Thanksgiving', while James R. Duane has arranged Bizet music for a fine

sacred chorus for mixed voices, with words by John Henry Newman, entitled 'O Lord, Support Us', a tranquil work of deeply devotional mood. Galaxy also issues Eric H. Thiman's 'Go, Lovely Rose', a charming setting of melodic and technical distinction, for four-part women's chorus unaccompanied, of the seventeenth century Edmund Waller's familiar poem.

ARRANGEMENTS BY LANGENUS FOR PLAYERS OF WOODWINDS

GUSTAVE LANGENUS has made a series of noteworthy arrangements for woodwind instruments, for both solo and chamber music fields, which have been published by the Ensemble Music Press and are being distributed by Carl Fischer. He has taken in hand the Andante and Menuetto of Mozart's String Quartet No. 21 and revised them for woodwind quartet, consisting of flute, oboe, B-flat clarinet and bassoon, with eminently rewarding results.

Clarinetists will especially thank him for arranging as solos for B-flat clarinet and piano the Minuet from Mozart's Divertimento No. 17, Rimsky-Korsakoff's 'Flight of the Bumble Bee', Elgar's 'La Capricieuse', Saint-Saëns's 'Le Cygne', 'Klosé's Ninth Solo and a Concert-Piece by Sobeck. The Saint-Saëns 'Swan' is also arranged for flute or oboe and piano.

TWO NEW CHORAL WORKS OF TIMELY SIGNIFICANCE

TWO choral works of exceptionally fine quality by Theodore F. Fitch have just been published by the Boston Music Company. One is 'Not Peace But a Sword', with text taken from St. Matthew and Ephesians, and the other is 'Wake Up the Mighty Men', with words drawn from the book of Joel. They are to be commended to the immediate attention of choirmasters and choral conductors generally.

These are works of up-to-the-minute timeliness whose stirring and dignified texts find apt musical parallels in the virile, forthright and inspiring settings. 'Not Peace But a Sword' builds up steadily from an Adagio beginning to an Alla Marcia section of fiery rhythm and a final Maestoso that culminates in a climax of thrilling sonority. Of similarly majestic power and even more contagious martial spirit, as is appropriate to the words, is 'Wake Up the Mighty Men', a full-blooded choral exhortation to prepare war that might well be sung in every church in the land and by every choral society this season. The writing both of the vocal parts, for four-part mixed chorus in both cases, and of the significantly designed accompaniments reveals expert craftsmanship.

NEW POCHON ALBUM AMONG CARL FISCHER ISSUES

THE two valuable albums of chamber music compiled, arranged and edited by Alfred Pochon and published by Carl Fischer not long ago have now been followed up with a collection of slightly more difficult material, the Pochon Ensemble Album for Strings, the work of the same authority on chamber music and a publication of the same firm.

This album consists of ten compositions for string quartet or string orchestras in full score. One is an original composition by Mr. Pochon, a 'Chanson de l'Hospodar' based on an old Vallachian air, a short work of uncommon charm. The others are arrangements by Mr. Pochon of Handel's 'Menuet d'Alcina'; the Andante and Allegro from Kozeluch's Second Quartet; a Tarantella by Valentini; Chopin's Lullaby, 'Fais do do, mig-nonne'; an Aria by Tenaglia; a Gos-

sec 'Tambourin'; the Gavotte from Grétry's 'Andromaque'; Scriabin's Etude, Op. 2, No. 1, and the Scherzo from Mendelssohn's Quartet in E Flat, Op. 44, No. 3. The combination of happily chosen material and excellent arranging and editing makes this album a collection of peculiar importance to groups of string players.

The third song in the set of three by Leo Kopp published by the same house is 'Laughter', with text, as in the other cases, by Ben Ridder. This is another song of individual character and worth, a gaily lilting setting of a stimulating little poem, designed, like its two companions, for high voice.

Still another new Carl Fischer publication is the Devotional Organ Album for Church and Home, a collection of forty-three pieces for the organ compiled and arranged by Frank W. Asper. Registration for both pipe organ and Hammond organ is provided. The compiler explains in a Foreword that unduly long works have been discreetly shortened and inordinately difficult pedal parts have been avoided, while an effort has been made to include only such music as will tend to preserve an atmosphere of dignity and reverence in the church service.

It is to the credit of the arranger that he has succeeded in a noteworthy manner in assembling material that does meet the specifications adopted and at the same time provides a deeply satisfying musical experience without drawing upon transcriptions of the ready-appeal music so often found in organ collections. There are nine Bach chorales, besides the familiar Arioso; Marches by Handel, Chauvet, Henry Smart and Scotson Clark; two Invocations by Guilmant; Andantes by Mendelssohn, Rheinberger, Rimbault, Smart and Volckmar; and an Adagio by Lefebure-Wely; an original 'Prayer' and 'Supplication' by the editor and arrangements by him of Beethoven's 'In questa tomba', Elisabeth's Prayer from Wagner's 'Tannhäuser', Mendelssohn's 'But the Lord Is Mindful', Tchaikovsky's 'None But the Lonely Heart' and other compositions.

BRIEFER MENTION

For Two Pianos, Four Hands:

'Deep River' in a warmly sonorous arrangement by Homer Simmons, who has chosen the key of E major and indicated the pedalling with meticulous care, while effecting an equal balance of the two parts (Axelrod).

'The Stars and Stripes Forever', by J. P. Sousa, effectively arranged by Michael Zadora, with the two piano parts well balanced (John Church: Presser).

'Song Without Words', by Hugh Bradford, an attractive original composition for the medium, making but modest technical demands (Oxford: C. Fischer).

'The Star-Spangled Banner', by John Stafford Smith, arranged with impressive effectiveness by Silvio Scionti (Ditson: Presser).

'Serenata', by Moszkowski; 'My Heart Ever Faithful', by Bach, and 'The Swan', by Saint-Saëns, deftly arranged by Nicolai Mednikoff. The first two are of equal difficulty for the two pianos, while in 'The Swan' the first piano part is kept very simple and the arpeggiated figures make the second piano part somewhat more difficult (C. Fischer).

For Two Pianos, Eight Hands:

Bourrée from a Suite for Trumpet and 'Jesu, Joy of Man's Desiring', by J. S. Bach, in easy arrangements admirably designed by H. Maxwell Ohley, and edited by Harry Watts, with all four parts well equalized in each case. Rewarding material for ensemble playing (Schroeder & Gunther).

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If Thou Art Near }
O Think, My Soul } high J. S. Bach
Lucinda's Aria (from "Love in a Village") high F. Geminiani

Galaxy Music Corp., 17 W. 46th St., New York

Style—A Clue to 'Grand' Opera

(Continued from page 6)

react on the musical line in some unfavorable way. To drum up laughs where only smiles were intended can be as sorry and injurious a lapse of taste on the part of the producers of a Mozart opera as interruptions of the music by untimely applause are on the part of ignorant or too excitable listeners. In the one category we may place the slap-stick that attends some versions of the Leporello-Don Giovanni serenade; in the other, the shocking palm poundings that frequently shatter the effect of the beautiful orchestral postlude of Otavio's 'Dalla sua pace'. Every note of a Mozart score was intended to be heard. To obscure a phrase by guffaws is the same thing as to obscure it by applause. For a comedy to be lively is not the same as for it to be uproarious.

One of the surest ways to upset the style of an opera is to attempt to make that opera what it is not. Massenet's 'Manon' supplies an example. Much of its charm is in the casualness of the first and second acts. Little of dramatic or musical tension enters into the meeting of des Grieux and Manon or their brief spell of happiness in their Parisian love nest. The easy, drifting way in which the spoken lines merge with those that are sung comes to be one of the delights of 'Manon' for those who can honor it as one of the most characteristic examples of late Nineteenth Century French art. It will be recalled that Debussy, in his occasional capacity as critic, reproached Massenet for his "infidelities to Manon"—the infidelities that were involved in his efforts to write large-scale, dramatic works like 'Thaïs' and 'Le Roi de Lahore'. Massenet never recaptured his 'Manon's' rather fragile charm.

Casualness an Essential

The surest way to destroy that charm is to require of 'Manon' the heavy emotional stresses of a Puccini opera. Its casualness taken from it, 'Manon' loses rather than gains in interest. Highly emotionalized, it becomes a bore. Those who can eliminate the delightful little breakfast scene at the opening of the first act—as is common practice in Italy and has now been done in the Metropolitan revival—would do better if they forgot Massenet and devoted themselves to the Puccini 'Manon Lescaut'.

There is, of course, just as much need of preserving an Italian style as a French, a German, a Mozart, or a Gluck style. But the style of Bellini's 'Norma' is widely separated from the style of Donizetti's 'Lucia' or 'Don Pasquale'. Verdi, almost as much as Wagner, demanded a new kind of singing that had to be developed in the course of his career. Today, there is no lack of Verdi singing that falls short of the Verdi style. And when there comes along a stranger who possesses that style in abundance, like the baritone Jess Walters of the New Opera Company, the lyric entertainment that we call "grand" more nearly justifies its popular designation because of the pleasurable impetus it has received. To re-

peat: Opera is style all the while—but in too many instances the maddest medley of every style but the right one.

Chicago Opera

(Continued from page 3)

standing performance that easily ranked as one of the season's best. The excellent conducting of Giuseppe Bamboschek added considerably to the high quality sustained.

In 'Cavalleria Rusticana', Dusolina Giannini was a volcanic Santuzza, singing with fiery eloquence. Sydney Rayner gave vocal and dramatic force to his interpretation of Turiddu, with Mona Bradford an excellent foil as Lola. Carlo Morelli was a vengeful Alfio and Gladys Zeiher, Lucia. Robert Lawrence was the guest conductor.

Moore Sings Mimi

Grace Moore sang a beautiful Mimi when Puccini's opera, 'La Bohème', was given on Dec. 2. Her interpretation had unusual sincerity and her singing subtle nuance throughout. An admirable Rodolfo was Armand Tokatyan, who gave a flawless performance. Dorothy Kirsten sang Musetta with great vocal charm and comprehensive understanding of the role. Vittorio Trevisan won a special round of applause for his Alcindoro and Benoit interpretations. Others in an excellent cast were Virgilio Lazari, George Czaplicki, Stefan Kozakevich and Giuseppe Cavadore. Fausto Cleva conducted.

A repeat performance of Bizet's 'Carmen', with Alexander Smalens, guest conductor, was given on Dec. 5 with Coe Glade in the title role and Jan Kiepora, as Don José. Carlo Morelli was excellent as Escamillo and Charlotte Symons a lovely Micaëla.

Grace Moore was splendid as Tosca, when Puccini's opera of that name, was given on Dec. 5. Her interpretation has deepened considerably since last year. Alexander Sved was a polished Scarpia, his singing mirroring the machinations of the suave villain with deft surety. Giovanni Martinelli was fine as Cavaradossi. The imitable Sacristan of Vittorio Trevisan added to the delight of the performance. Carlo Peroni conducted.

Fourth 'Aida' Given

Stella Roman added to the interest in the fourth performance of Verdi's 'Aida' when she sang the name part on Dec. 5. Her voice had the ample range and dramatic intensity to make the part vocally worthwhile and her histrionic ability gave added conviction to her interpretation. Reinhold Schmidt was excellent as the King. Others who had sung in previous performances were Jan Kiepora, Carlo Morelli, Virgilio Lazari, Coe Glade, Giuseppe Cavadore and Jane Johnston. Carlo Peroni conducted.

An added item of interest to the Monday night's opera of the last week, Flotow's 'Martha', was the 'Lakme' ballet arranged by Ruth Page for the opening night's per-

formance. 'Lakme' had to be withdrawn owing to the illness of Lily Pons and had not been given since. Miss Page, ballet director of the opera company, had worked out four Oriental numbers, redolent with color and authentically costumed. Patricia Bowman, Vera Mirova and David Ahdar, Miss Page, and the corps de ballet, took part in these very interesting works.

Helen Jepson and Armand Tokatyan were the newcomers to the repeated 'Martha', delighting a crowded house with the beauty of their singing and acting. Coe Glade and Douglas Beattie, heard earlier in the season, completed the excellent quartet.

Offenbach's opera, 'Tales of Hoffmann', was given on Dec. 11. Josephine Antoine sang the Doll music exquisitely and was equally effective as Antonia. Mobley Lushanya, making her only appearance of the season, was an enchanting Giulietta, vocally and pictorially.

'The Barber of Seville' was repeated on Dec. 9, the only important change in cast from previous performances, being that of Felix Knight, as Count Almaviva.

MTNA CANCELS ITS CINCINNATI MEETING

Complies with Office of Defense Transportation Order to Defer Gatherings

To comply with the request sent out by the Office of Defense Transportation, that national meetings scheduled for the holidays be cancelled or deferred, the Music Teachers' National Association has called off its regular annual meeting scheduled for Cincinnati. This action breaks a succession of exactly fifty meetings. Only twice, in 1877 and 1891, did the association fail to meet.

A called business session of the association, open to all who can attend, has been set by the president, Glen Haydon, of the University of North Carolina, for Jan. 15, at the Netherland Plaza Hotel in Cincinnati to discuss plans for the association, elect new members to the executive committee and transact any other business coming before the association. The executive committee will meet in conference on Jan. 14, continuing their meeting that evening and the afternoon of the 15th if necessary. Officers for the ensuing year will be elected at that time.

Other officers of the association are: John A. Hoffmann, Cincinnati Conservatory of Music, vice-president; Donald M. Swarthout, University of Kansas, secretary; Oscar W. Demmler, Pittsburgh, Pa., treasurer; and Theodore M. Finney, University of Pittsburgh, Pa., editor.

Joseph Schuster Wed

Joseph Schuster, first cellist of the New York Philharmonic-Symphony, wed Mrs. Katherine Grey Penn of

Coeur d'Alene, Idaho, at the Park Avenue home of Mr. and Mrs. Charles S. Guggenheimer on the afternoon of Dec. 19. Mrs. Guggenheimer, a member of the board of directors of the Philharmonic, is an old friend of the bride's. The ceremony was performed by Judge Irwin Untermyer in the presence of a small group of friends.

LOTTE LEHMANN JOINS NCAC CONCERT BUREAU

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Sari Biro

Lotte Lehmann

Marks Levine, director of concert division, for the season of 1943-44, beginning after April 1 this year. Mme. Lehmann, who has also sung with the Chicago and San Francisco Opera companies, will return to the Metropolitan in January as the Marschallin in 'Der Rosenkavalier'. She was to be heard in Christmas Songs with the Columbia Symphony on 'Christmas Eve over WABC, and plans other concert and radio appearances in addition to her opera engagements.

Mme. Lehmann will be heard in one of her unique recitals with Bruno Walter at the piano for the first time in New York in March. She will also sing with the New Friends of Music and at Columbia University in New York.

Sari Biro, Hungarian pianist, who has recently given her third annual New York recital, has also joined the NCAC management. Miss Biro is scheduled for numerous appearances throughout the country in recital and as soloist with orchestras.

Dougherty and Ruzicka Play at Library of Congress

WASHINGTON, D. C., Dec. 20—Celius Dougherty and Vincenz Ruzicka duo-pianists, were presented in recital at the Library of Congress by the Elizabeth Sprague Coolidge Foundation on Dec. 11 when they played the new Hindemith Sonata written for them. Also heard were compositions by Clementi, Falla, Tailleferre, Gilbert, Casella, Bizet, Mary Howe, Respighi, Stravinsky and Ravel.

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MEMORIES OF
A COLLEAGUE
Efrem Zimbalist,
Director of the
Curtis Institute
(Right), Pictured
with the Late Emanuel
Feuermann, Who
Taught at the School,
on a Sunny Spring
Day in Philadelphia.
Shortly Before the
'Cellist's Death'



KANSAS CITY HEARS KRUEGER CONCERTS

Jepson, Glenn, Arrau, Craft,
Cadman and Neibarger
With Orchestra

KANSAS CITY, Mo., Dec. 20.—Karl Krueger and the Kansas City Philharmonic have contributed memorable musical fare recently. Rachmaninoff's Symphony No. 2 was projected with sincere regard for the composer's richly colored phrases. Helen Jepson felicitously contributed to the second half of this program with arias by Massenet and Mozart. Carroll Glenn,

violinist, returned, as soloist of the third event to impress auditors again with her unquestioned gifts. Mr. Krueger's conception of Prokofiev's 'Classical' Symphony balanced a delightful program. Brahms's Symphony No. 4, was played in memory of Frederick Stock. Beethoven's Piano Concerto No. 4, Claudio Arrau, soloist, was heartily acclaimed. Works by Sowerby and Liszt opened and closed the list.

Twilight Concert Presented

The second Twilight concert presented the Cesar Franck symphony and Lois Craft, harp soloist, who used Tournier's Prelude and Dance to prove again her skill and genuine musical endowment. Miss Craft is harp principal of the orchestra. The third Sunday Twilight event presented Charles Wakefield Cadman in dual role of composer-pianist. Warmly received was 'The Dark Dancers of the Mardi Gras' Clyde Neibarger, tenor, regaled the audience with a group of familiar and late songs, Mr. Cadman at the piano.

Karl Krueger has been affectionately titled "Pied Piper". Completely sold out houses have faced the Philharmonic on four occasions of Young Peoples Concerts. The grade school audiences sang four American folk songs including 'When Johnny Comes Marching Home', as their contribution to the program. In turn, Mr. Krueger conducted Roy Harris's Overture on the same theme.

David Sarser, violinist, was heard in the same program he performed recently in Town Hall, New York. This concert, setting forth the young violinist's superb artistry, opened the Mu Phi Epsilon Morning Musicales. Harry Kondaks was the gifted co-artist.

BLANCHE LEDERMAN

PHILADELPHIANS GIVE WASHINGTON CONCERT

Rubenstein Plays with Orchestra
Under Ormandy on Anniversary
of First Visit

WASHINGTON, Dec. 20.—For the fortieth anniversary of its first visit to Washington, the Philadelphia Orchestra played a highly satisfactory concert on Dec. 1. Eugene Ormandy conducted and Rubinstein was soloist. The Polish virtuoso played two concertos, one the Grieg, the other not a concerto at all in the conventional sense but the truly titled Symphony Concertante for Piano and Orchestra by Szymanowski. This work by Mr. Rubinstein's brilliant young countrymen is dedicated to the pianist who encouraged the young composer through his sadly brief but fruitful career. Mr. Rubinstein's performance gave every evidence of being a labor of love. Into

the Grieg, the pianist poured all the lyricism it will take, which is considerable.

To the concerto in each half of the program Ormandy provided a nice contrast by his orchestral selections. Haydn's Symphony No. 88 preceded happily the complexities of the Szymanowski; Barber's serene 'Second Essay for Orchestra', with not a hair out of place, preceded the romantic Grieg.

A. W.

MEMPHIS ATTENDS OPERA PRODUCTION

Wagner Company Gives 'La
Bohème'—Visiting and
Local Artists Heard

MEMPHIS, Dec. 20.—On Nov. 3 Martha Angier, Inc., brought the Charles L. Wagner production of Puccini's 'La Bohème' to Memphis. The almost 100 per cent American cast singing in English gave a spirited performance with fine individual work and a good ensemble ably supported by the orchestra under Giuseppe Bamboschek. Outstanding among the singers were Frances Greer from nearby Helena and now of the Metropolitan Opera, Mack Harrell as Marcel and Walter Olitzki as Schaunard.

Two of the concerts brought to Memphis by the Beethoven Club co-operating with the Civic Concert Service have so far taken place. First came Josef and Rosina Lhevinne in a recital for one and two pianos. Together they presented works by Bach, Debussy, Chopin, Tchaikovsky, Arensky and Milhaud; Mr. Lhevinne was heard in a group of Chopin. The sincere and sterling musicianship of the couple was always in evidence during a very delightful evening.

Roland Gundry Welcomed

On Dec. 6 came, unheralded, a very young and facile violinist, Roland Gundry, whose return will be welcomed to further display his complete command of the technique of his instrument. His left hand knew no difficulties of fingering and his bowing was economical and effective. Now but twenty years of age, greater depth of emotional and spiritual expression may be expected from him with the maturity that will be his in a few more years.

Highly successful recitals by some of Memphis's own musicians have also contributed much to the musical life of the city. The Memphis College of Music presented its faculty members, Myron Myers and Lois Maer, in piano recitals and the former has joined with Adolph Stuterman in a program for organ and piano. The De Shazo School of Music presented Sally Leak in piano recital. Mr. Stuterman and Thomas Webber, Jr., continued their usual monthly organ recitals and drew large crowds. The Southwestern Singers, the choir of Southwestern College under Burnet Tuthill, has been heard on many occasions.

J. C.

Hofmann to Begin Tour After New Year

Josef Hofmann will begin his countrywide tour shortly after the New Year, opening in Phoenix, Ariz., and continuing eastward by way of Denver, Ann Arbor, and other cities of the middlewest. After his New York Carnegie Hall recital on March 20, he will continue his tour, with recitals through Canada, on his way to his home in Hollywood.

Borovsky Plans Tour

Alexander Borovsky, Russian pianist who has been in South and Central America for the last seven months, has returned to begin a tour of the United States.

LOS ANGELES HEARS 'ODE' BY MARCELLI

Barbirolli Leads Philharmonic with Cherkassky
Playing Rachmaninoff

LOS ANGELES, Dec. 17.—The Los Angeles Philharmonic, proceeding under the direction of John Barbirolli until the fourth pair on Jan. 7 and 8, played the second pair of concerts on Dec. 3 and 4 with a United Nations program.

The 'Ode to a Hero' by Nino Marcelli, conductor of the San Diego Orchestra, was dedicated to the Armed Forces and had its first local performance. It has melodic and descriptive merit. Suite No. 1, 'Descobrimento do Brasil' by Villa-Lobos, spoke eloquently of the polyglot population of his country.

Elgar's 'Carillon' was played with Walter Pidgeon, actor-singer from the cinema, reading the lines of Emile Cammaerts with dignity and force. Symphonic Dance, Op. 64, by Grieg, Variations on a Theme by Tchaikovsky by Arensky, and 'La Mer' by Debussy concluded the program. The Debussy was the climax of the evening, of course, and earned an ovation.

Sunday evening programs, varied and partly broadcast for the Standard Symphony Hour, are being presented at Earl Carroll's Theatre. The first four are scheduled for Barbirolli, Jose Iturbi will conduct two and William Steinberg four. The third program on Dec. 6 was sold to standing-room, many young Southern Californians come to the Sunday evening concerts in an environment familiar to them. Shura Cherkassky played the Rachmaninoff second Concerto under Barbirolli. He had indomitable energy but little of the emotional impetuosity that is typically Russian. An overture, 'Sir Andrew and Sir Toby' by Anthony Collins, British composer in Hollywood, revealed melodic interludes for the flute and was skillfully orchestrated. Other works by Wagner, Schubert, Rimsky-Korsakoff and Grieg completed the list.

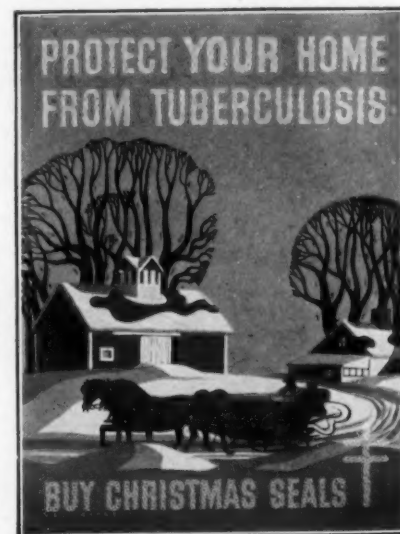
ISABEL MORSE JONES

Dancer to Join Army

Federico Rey, leading male dancer of Argentinita's ensemble, was to appear with her and Pilar Lopez for the last time in recital on Dec. 22 at Fort Dix, where Mr. Rey will report for induction into the army in the near future.

Raymond Dempsey Serving in Army

Raymond Dempsey, pianist, was inducted into the U. S. Army on Sept. 22. He is now at Dow Field, U. S. Army Air Base, Medical Detachment, Bangor, Me.



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MOZART FESTIVAL AT BERE A

Third Annual Mid-Year Event Brings Programs by Conservatory Orchestra, Chorus and Faculty Soloists under Poinar and Munk

BEREA, O., Dec. 16.

THE third annual mid-year festival of the Baldwin-Wallace Conservatory of Music, devoted this year to the works of Wolfgang Amadeus Mozart, took place in the Kulas Musical Arts Building, Berea, on Dec. 12 and 13.

Under the guidance of Albert Riemenschneider, director of the conservatory, highly interesting and varied programs were arranged for the three concerts, including a number of the composer's best-loved masterpieces, as well as several little-known works, and even a "musical joke" which parodies mediocrity in composers and performers.

Student soloists were prominent on Saturday afternoon's opening concert. Accompanied by the conservatory orchestra under George Poinar, Marx Pales, violinist, performed most capably as soloist in the rondo from the 'Haffner' Serenade, and Ethel Cattran, pianist, gave a sparkling rendition of the spirited finale of the D Minor Piano Concerto. Chamber music was represented by the G Minor Quartet for piano and strings and two movement from the clarinet Quintet. In the latter, the splendid clarinet playing of Norine Wines, especially in the ever lovely Larghetto, was conspicuous.

Saturday evening's concert opened with the delightful 'Eine Kleine Nachtmusik', which was beautifully performed by the orchestra under



MOZART FESTIVAL PARTICIPANTS

Albert Riemenschneider (Above Left), Director of the Conservatory; George Poinar, Conductor (Above Right), and Clyde Keutzer (Right), Tenor and Head of the Vocal Department



Mr. Poinar's direction. This was followed by what was probably the first American performance of the aria for tenor, 'Per Pieta, non Ricercate', which Mozart wrote for the singer Adamberger, who wanted to insert it in Anfossi's opera, 'Il Curioso'. This fine aria, which deserves to be better known, was sung most effectively by Clyde Keutzer, head of the voice department. The score and parts were copied by hand especially for this performance. A second faculty soloist was Carl Schluer, head of the piano department, who gave a vigorous and skillful performance of the C Minor Piano Concerto. A group of polyphonic choruses, sung by the Madrigalians, revealed a side of Mozart's creative activity which is not often encountered at the present day. The program was concluded with the Overture to 'The Magic Flute'.

The final concert, on Sunday afternoon, presented the orchestra in the Overture to 'The Impresario' and the C Major or 'Jupiter' Symphony. Mr. Poinar is to be especially commended for his success in obtaining such a fine performance of this difficult music from his student performers. Emily Mutter Adams, gifted Detroit violinist, won enthusiastic applause for her playing of the D Major Violin Concerto. She showed an excellent appreciation of Mozartean melody and phrasing, and played with a warm, clear tone which was both smooth and assured.

B Flat Litany Sung

The entire festival was brought to a climax by the performance of the seldom heard Litany in B flat for chorus, soloists, and orchestra, under Cecil Munk. Fine solo work was done by Maryl Marting, soprano; Clyde Keutzer, tenor; Annie Lea Rose, contralto; and Oscar McCullough, bass. Some beautiful singing was offered by the choir; the singers responded to their conductor most sympathetically, and produced remarkably fine shading effects. This Litany is a lovely work in the finest Mozart style, and should be heard more often.

The successful carrying out of a festival of these proportions under the present difficult circumstances

deserves especial praise. That such undertakings do fill a definite wartime need is shown by the fact that, despite gasoline rationing and transportation problems, near-capacity audiences were present at all concerts. It is to be hoped that in the difficult times ahead such projects will continue to be carried on wherever possible in those cases where they do not interfere with the all-out effort to win the war at the earliest possible date. Plans are going ahead for the eleventh annual Baldwin-Wallace Bach Festival, to be held on April 30 and May 1, 1943, at which the chief choral work will be the "Magnificat in D".

DELBERT M. BESWICK

Philadelphia Concerts

(Continued from page 19)

and Wieniawski's D Minor Violin Concerto were the main fare at a concert on Dec. 6, Guglielmo Sabatini conducting. Anna Burstein-Bieler and Jesse Tryon demonstrated admirable powers as the respective soloists, the latter, from the U. S. Navy School of Music, Washington, appearing in uniform. Samuel Barber's 'Adagio for Strings' and Paisiello's Sinfonia in D, arranged by Mr. Sabatini, completed the list.

METROPOLITAN GIVES 'TRISTAN UND ISOLDE'

Traubel Heard at Second Offering of Series by Visiting Company —Leinsdorf Conducts

PHILADELPHIA, Dec. 20. — For the second performance in its current Philadelphia series, the Metropolitan Opera Association presented Wagner's 'Tristan and Isolde' before a capacity audience in the Academy of Music on Dec. 8, Erich Leinsdorf an efficient conductor.

Interest centered in Helen Traubel's appearance as Isolde, especially as she had done such excellent vocal work in excerpts from the music drama as soloist with the Philadelphia Orchestra some weeks before. On this occasion her singing was also of a superior order but on the physical and dramatic side the delineation for the most part did not carry conviction.

Lauritz Melchior was the Tristan, Kerstin Thorborg the Brangäne, Alexander Kipnis the King Marke, and Julius Huehn the Kurvenal.

SLAV CHAMBER MUSIC GIVEN IN WASHINGTON

Two Yugoslav Artists Appear with Guild—Mrs. Beach Honored by Two Programs

WASHINGTON, Dec. 20. — Slavic music, but from countries to the west of Russia, was presented on the Chamber Music Guild's Dec. 8 concert. Through the efforts of Mme. Fotitch, wife of the Yugoslav Ambassador, two Yugoslav artists were among the soloists: Ljubica Strozzi-Oblak, soprano, and Jascha Herzog, violinist. The program included compositions by Serb, Croat, Polish, and Czech composers.

Two chamber music concerts, celebrating the seventy-fifth birthday of the American composer, Mrs. H. H. A. Beach, were given in the Phillips Memorial Gallery on Nov. 27 and 28 by a group of resident artists, led by Elena De Sayn. Mrs. Beach recognized the occasion by sending out-of-print and manuscript music for the use of the players in these all-Beach concerts. The next evening, Leslie Frost presented Evelyn Swarthout, pianist, in the second of two concerts. Miss Swarthout played at the Frost School. This time, the pianist offered works by Chopin, Ravel, and Albeniz with brilliant color and penetration. A. W.

MUSIC AT EASTMAN

White and Fennel Conduct Symphony and Band

ROCHESTER, Dec. 20.—Recent Eastman School of Music events included the concert of the Eastman School Junior Symphony under Dr. Paul White, playing Gluck's Overture to 'Iphigenia in Aulis', Beethoven's Symphony No. 7, and Ravel's 'Spanish Rhapsody', on Nov. 19. The Eastman School Symphony Band, Frederick Fennel conductor, was heard in concert at the Eastman Theater on Nov. 23, and the Eastman School Little Symphony, Mr. Fennel conductor, was heard in concert in Kilbourn Hall on Nov. 30. Mr. Fennel, both with the Band, a large organization, and the Little Symphony, gets excellent response to his musicianly readings, and his programs are outstanding in their discrimination.

Elliott Weisgarber, clarinetist, Eastman School student candidate for Performer's Certificate, was presented in recital at Kilbourn Hall on Dec. 1. He was assisted at the piano by Norma Bell Holmes and by a string quartet composed of Eugene Altschuler, Gerhardt Samuel, Glennies Garlick and Don Garlick. On the program was 'Two Bagatelles' by Avshalomoff, a first performance. M. E. W.

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MORIZ ROSENTHAL MARKS 80TH BIRTHDAY

Veteran Pianist and Pupil of Liszt Honored at Gala Testimonial Dinner—Host of Notable Artists Pays Tribute—New York College of Music Holds Reception

FRIEND of Brahms, Strauss, Anton Rubinstein, Gounod, Saint-Saëns, Goldmark, Massenet, and many other composers, pupil of Franz Liszt and one of the last of that great group of disciples now appearing actively in public, composer and boxer, student of philosophy and ju-jit-su, wrestler, wit, chess player and, above all, virtuoso pianist who has become a legend in his own lifetime, Moriz Rosenthal celebrated his eightieth birthday on Dec. 18 at a gala testimonial concert organized in his honor.

Participating in the tribute to the octogenarian, which was held in the Auditorium of Hunter College, were a host of notable artists. These included Maurice Eisenberg, 'cellist; Rosina and Josef Lhevinne, pianists; Zinka Milanov and Emanuel List of the Metropolitan Opera; the Lhevinnes played a Chopin Rondo and Milhaud's 'Scaramouche' Suite; Mme. Milanov sang the aria 'Pace, Pace, Mio Dio' by Verdi, and Mr. List, 'In Diesen Heil'gen Hallen' from Mozart's 'The Magic Flute', as well as a group of popular Viennese songs.

The Viennese pianist Paul Wittgenstein played an arrangement for the left hand alone of the Schubert-Liszt 'Di Bist Die Ruh', Liszt's 'Liebestraum' and the Wagner-Liszt 'Liebestod'. The soprano, Julia Goldyne, sang arias from 'Le Prophète' and Lieder. Three of Mr. Rosenthal's own compositions including 'Carnival de Vienne' on themes by Johann Strauss and 'Papillons', were performed by Robert Goldsand, and Mrs. Moriz Rosenthal began the concert with a Mozart Sonata, collaborating with the violinist Elsy Stein. Samuel L. M. Barlow and Leonard Lieblich were masters of ceremonies for the program.

Zlatko Balokovic, violinist, played works by Szymanowski and others, and Mr. Eisenberg contributed music by Frescobaldi, Hindemith, Albeniz and Haydn.

Philipp Makes Address

The event was sponsored by the Rosenthal Jubilee Committee organized by Dr. Paul Klemperer. Before the musical program began short addresses were given by Mr. Barlow, Isidor Philipp, French pianist, also an exile like Mr. Rosenthal, and Mr. Lieblich. Mr. Philipp spoke of the high esteem in which France and French composers held Mr. Rosenthal and said:

"The ferocious Germans have taken from us all that gave charm to our lives. They have made sad exiles of us. It is then doubly comforting that in this great country you are gathered together this evening to honor this eminent artist who so richly deserves it."

An audience of 2,000 persons attended the event, rising in homage and applauding for several minutes



Herbert Matter
The Pianist, Who Is a Devotee of Chess, Works Out a Problem

when the eminent pianist entered the room.

The pianist was also honored at a reception on the afternoon of Dec. 12, held at the New York College of Music. Among those present at the reception was Dr. Julius Pruever, a former conductor of the Berlin Philharmonic, who was a pupil of Mr. Rosenthal's fifty years ago when Mr. Pruever was a boy. Members of the faculty and students were presented to Mr. Rosenthal by Carl Hein, director of the school, and by Leslie Hodgson, head of the piano department of the college, who spoke of Mr. Rosenthal as "belonging to the race of titans, a man who had spent sixty of his eighty years upon the concert stage."

Mr. Rosenthal is said to be completing his memoirs, and if any record of the fabulous days of Liszt and Wagner ever promised interesting reading, Mr. Rosenthal's remembrances do, for in addition to a natural wit and vigor, the noted pianist has been intimate with the great and near great, not only in the world of music, but in many other fields, and he is a mine of anecdote.

Born in Lemberg, Poland, on Dec. 18, 1862, he became a pupil, at the age of eight, of Galoth and in 1872-74 studied with Karl Mikuli, pupil of Chopin and director of the Lemberg Conservatory, appearing with Mikuli in that city in a performance of Chopin's Rondo for two pianos. In 1875 his parents removed to Vienna where he began his studies with Josefey making his formal debut the following year and touring in Rumania and Russian Poland. At the end of his tour of the former country he was made "R. court pianist", by the King.

At the age of fifteen he became the pupil of Franz Liszt, meeting

the great pianist-composer for the first time at his house in Weimar. He performed some of the 'Transcendental' studies, the 'Campanella' and the 'Erlking' transcription. From 1876-78 he studied with Liszt in Weimar and Rome and created a sensation in Paris and St. Petersburg in 1878. The fact that he was Liszt's pupil was a recommendation that, naturally, was not lost upon his auditors.

He then withdrew from the concert stage for six years, taking the classical course at the Staatsgymnasium in Vienna and, what was even more unusual for a pianist—or any musician—studied philosophy and esthetics at the University, broadening the foundations of his art. It is this restlessness of mind, this curiosity for knowledge and experience that makes him the fluent master of seven languages, the holder of degrees in medicine and philology, and a deeply interested student of chemistry. He is a voracious reader and is said to be able to identify any quoted line of such widely different poets as Kipling and Heine. At the same time that Rosenthal was studying at the University he kept up, of course, his practice on the piano, and reappeared in Vienna in 1884, thereafter touring regularly.

Makes American Debut

Four years later he made his American debut in Music Hall, Boston, on Nov. 9, when Walter Damrosch conducted. On Nov. 13 he played for the first time in New York, in the old Steinway Hall. The Metropolitan Opera House Orchestra under Anton Seidl, and Fritz Kreisler, then twelve years old, participated in the same concert.

He made the first of his visits

to England in 1895 and in 1912 was made "k.k. Kammervirtuose" to the Emperor of Austria. Up to 1939 he had made twelve tours of the United States. The New York organization of musicians, 'The Bohemians', owed its inception, in a manner of speaking, to Rosenthal, for it came into existence as the result of a dinner given in honor of the pianist by Rafael Joseffy and other New York pianists in 1907. In 1928 and '29 he was guest professor at the Curtis Institute of Music in Philadelphia, and in 1938 he took up his permanent residence in the United States.

In Eisenstadt in what was then Austria, in the Summer of 1936, the pianist played at the dedication ceremonies at the unveiling of a monument to Liszt. Felix Weingartner led members of the Vienna Symphony in the symphonic poem 'Tasso' and Mr. Rosenthal played excerpts from the 'Années de Pélérinage' and the 'Mephisto' waltz. On Nov. 29, of the same year he returned to America after an absence of seven seasons to play in Town Hall, offering at that time the premiere of his own 'Variations on an Original Theme'. When the aging virtuoso shuffled onto the platform in his amiable, yet immensely dignified manner, the audience welcomed him with a volume of applause that left no doubt of its remembrance.

Observes Golden Jubilee

Two years later, with his pianistic powers still largely unimpaired, the veteran celebrated his Golden Jubilee with a recital on Nov. 13 in Carnegie Hall, fifty years to a day after his debut in New York City in the old Steinway Hall. A golden piano, with bench to match, was especially constructed for the occasion. When the pianist who studied with Liszt, accompanied Johannes Brahms to the first performance of the latter's C Minor Quartet, who heard Wagner conduct 'Tannhäuser', to whom as 'most honored friend', Johann Strauss inscribed bars of the 'Fledermaus' Waltz, and who was held in such affection for so long by the American public, walked upon the stage, the audience paid him the tribute of rising and applauding him to the echo. But of the program that Mr. Rosenthal had played fifty years before, only one work spanned the half century as a "repeat" on the program of the Golden Jubilee, and that was the 'Chant polonais' by Chopin-Liszt.

WARREN POTTER

Botkin Takes Charge of Folk Song Archives

WASHINGTON, Dec. 20.—Dr. Benjamin A. Botkin, widely known folklorist, has been appointed to have charge of the Archives of American Folk Song in the Library of Congress, succeeding Alan Lomax, who has joined the staff of the War Information Office. A resident fellow of the library last year, Dr. Botkin has had long experience in the field of American folklore and literature. He is a graduate of Harvard University and the University of Nebraska. In 1936 he served as a member of the National Resources Committee and in 1937 and 1938 held a Rosenwald fellowship.



Artists Support the Allies

Gladys Swarthout Is Entertained at the U. S. Marine Base at Quantico, Va., by Major General Philip H. Torrey (Seated on Her Right). Miss Swarthout, Who Sang at the Base, Is Flanked by High-Ranking Officers and Her Husband, Captain Frank Chapman



D. Richard Statile
Packing Food Supplies
for French Prisoners in
German War Camps
Are (Left to Right)
Robert Casadesus,
Anne Morgan, and
René Le Roy



Zinka Milanov (Left), Mrs. Wendell L. Willkie and
Malvina Hoffman, Sculptress, Examine Packages to Be
Sent to Identified Yugoslav Prisoners of War



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